

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2971.

SATURDAY, OCTOBER 4, 1884.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

SCIENCE and ART DEPARTMENT of the COMMITTEE OF COUNCIL ON EDUCATION, South Kensington. NATIONAL ART TRAINING SCHOOL. FORTY LECTURES on the HISTORICAL DEVELOPMENT of ORNAMENTAL ART, with special reference to Esthetics, and the General Courses given during the last two Sessions, will be delivered by Dr. G. G. ZERFF, F.R.S.E., F.R.Hist.S., in the Lecture Theatre of the South Kensington Museum during the Session 1884-85, on TUESDAY EVENINGS, at 8 o'clock, commencing TUESDAY, October 7th, 1884. The public will be admitted on payment of 10s. for each Seasonal Course of Twenty Lectures, or 15s. for the complete Annual Course of Forty Lectures, or 1s. each Lecture.

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Notice is given that the STUDENTS' PRELIMINARY EXAMINATION, 1885, will be held on the 20th and 21st of JANUARY next, and the PROFESSIONAL EXAMINATION for Land Agents, Valuers, and Building Surveyors (held under the provisions of the Charter, qualifying for the Fellowship and Associateship of the Institution, in APRIL next. All particulars as to Days, Subjects, Course of Examination, Prizes, and Scholarships, can be obtained of the SECRETARY.

PROFESSOR S. BEAL will LECTURE at UNIVERSITY COLLEGE, Gower-street, on TUESDAY and THURSDAY NEXT, at 3 o'clock. Subject: 'The Age and Writings of Sigmund Bolshista.'

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The INAUGURAL ADDRESS for the coming Session will be given by the Right Rev. the LORD BISHOP of LICHFIELD, on FRIDAY, the 10th of October, in the Town Hall, Kensington, at 3 p.m. Admission free.

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The SESSION will BEGIN on THURSDAY, October 9th, 1884.

An INAUGURAL LECTURE will be given on WEDNESDAY, October 8, at 4 p.m., by the Professor of History, LLOYD C. SANDERS, B.A. Oxon, 'On the Development of Modern Historical Writing in England.'

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LITERATURE

Fifty Years of Public Work of Sir Henry Cole, K.C.B., accounted for in his Deeds, Speeches and Writings. 2 vols. (Bell & Sons.)

AUTOBIOGRAPHY writing is not an occupation to be indiscriminately recommended to clever men in their prime, but if clever men are resolved to write their autobiographies they should set about the work before reaching old age. Sir Henry Cole, as we learn from his opening paragraph, waited till he had passed his seventy-third birthday before commencing his self-imposed task, and though during the next eight or nine months he made considerable progress with it, it is only fair to assume that so much as he was able to write or dictate was less perfectly done than it would have been had he entered on the work a few years earlier, while his son and daughter in completing it have evidently been hampered by the scheme which they felt it their duty to carry out. Proposing to himself to group under about a dozen separate headings the most important of his various exploits in the service of the public, Sir Henry Cole lived long enough to put together his notes about nearly thirty years out of the half century that his record was to cover, and to dispose of several of his groups. In each case, however, he found his materials so unmanageable that the ground had to be traversed twice, first in a gossiping chapter and then in an appendix, and as these chapters and appendices are given in different volumes, the reader has repeatedly to turn from one to another if he wishes to follow the narrative either in chronological order or in the order of subjects. This arrangement, or derangement, is confusing enough for the events prior to 1851; but it is yet more embarrassing for the later events, which, being more miscellaneous in their nature, are very properly handled less systematically by the continuators. Most readers will probably, in order to avoid the trouble thus put upon them, neglect the second volume altogether; but in that case they will miss much interesting matter.

And there is plenty of interesting matter in both volumes. They tell us but little

about Sir Henry Cole's private life, but they abound in anecdotes and naïve illustrations of his character and his dealings with contemporaries of note; and the public achievements which they chronicle, and on which they throw much fresh light, were of great and various concern in the history of the past two generations.

Henry Cole left the Bluecoat School in 1823, and at once began to earn his own living as a clerk in Mr. (afterwards Sir Francis) Palgrave's office in King's Bench Walk. There his chief employment from the first appears to have been transcribing public records, and he was oftener at work in Westminster Chapter House and the Tower of London than in the Temple. A new Record Commission having been issued in 1831, he was appointed a sub-commissioner, and for the zeal that he showed in saving the records of the Augmentation Office when they were in danger of being destroyed at the burning of the Houses of Parliament in 1834, and in afterwards rearranging them, he was specially commended. He afterwards attracted yet more attention by his prominent share in the quarrel that arose between Sir Francis Palgrave, Sir Harris Nicolas, and others, and the incompetent secretary of the Commission. It was from him that Charles Buller, whose acquaintance he had made through John Stuart Mill, received much of the information that enabled him to obtain the parliamentary inquiry which led to the institution of the Public Record Office by an Act of Parliament passed in 1838, though the office was not organized nor the Fetter Lane building commenced until 1851. During most of that time, under Lord Langdale, Mr. Cole was an indefatigable official, editing several volumes of State papers, but apparently doing yet more successful work in superintending the labours of others, and agitating, through non-official as well as official channels, for the proper custody of our national documents. While thus usefully occupied he found time to busy himself in many other ways. He was associated with Sir Rowland Hill in his penny postage scheme, and he edited the *Post Circular*, which did much towards bringing about the reform. He wrote newspaper articles and pamphlets on the subject, organized meetings and deputations, and when the project was adopted he was employed by the Treasury in helping to organize the new department.

Another enterprise with which he concerned himself out of office hours had also memorable results for the public as well as for himself. "During this period," he says of the years 1841-1849, "my young children becoming numerous, their wants induced me to publish a rather long series of books, which constituted 'Summerly's Home Treasury.'" Under the pseudonym of "Felix Summerly" he edited about twenty children's volumes, including Bible epitomes as well as fairy tales and nursery rhymes, for which he obtained what were, for that time, remarkably good illustrations by Mulready, Cope, Horsley, Redgrave, the Linnells, and other artists; and he joined with this original work reproductions from Albert Dürer, Holbein, and Raffaele. This profitable speculation doubtless had considerable effect in encouraging other experi-

ments in cheap and good book illustration. It also caused Mr. Cole to direct his attention to other ventures in "art manufacture," a term which he claims to have originated in 1845. A wonderful series of events is summed up in this paragraph:—

"In 1845, the Society of Arts offered prizes for the production of a tea service and beer jugs for common use, to be exhibited at an exhibition of Art Manufactures, at the Society's rooms, John Street, Adelphi, London. Having recently become acquainted with Mr. Minton, I persuaded him with difficulty to send in a design for a beer jug. He dreaded the retailers of London, who at that time ruled manufacturers with a rod of iron, but at last he gave way in terror. At the British Museum I consulted Greek earthenware for authority for handles, and I went to the Potteries on 3rd April, 1846, and passed three days in superintending the throwing, turning, modelling, and moulding of a tea service with the aid of Mr. Turner, then a workman, and now an alderman of Stoke-on-Trent. It was a condition of the Society of Arts, that the manufacturer's name should be given, and attached to any objects rewarded. Mr. Minton feared he would be ruined if he gave his! Messrs. Wedgwoods and Spode had broken down the tyranny of the retailers, and marked their names on their wares. Silver medals were awarded by the Society, through an Art Committee presided over by Sir William Ross, R.A., celebrated as the first of miniature painters of works grand in style though small in scale—to Mr. Minton's beer jug and to Felix Summerly's tea service. These objects were exhibited at the Society's Art Manufactures Exhibition, and are still in use in the Society's rooms, and may be seen in steam packets going to all parts of the world. I presented a set to the South Kensington Museum, which I hope may be kept and always exhibited there, as a link in the chain of circumstances leading to that great Exhibition, which sowed the seed for the beginning of the South Kensington Museum itself. H.R.H. the Prince Consort inspected these articles at Buckingham Palace on 6th Aug., 1846, and especially admired the milk jug. The Society's Annual Art Manufactures Exhibitions were started by these tea cups and beer jugs, and expanded by the Prince into the great Exhibition of the Works of Industry of all Nations in 1851."

Mr. Cole's acquaintance with the Prince Consort began in 1842, when the Prince visited the building known as Carlton Ride, which has since been replaced by Carlton Terrace, but which was then used as a repository for the public records, and of which Mr. Cole had charge; but a year before that the custodian of the records had seen the Queen's young husband, and noted in his diary that "he seemed a very modest yet sensible man, with a mild and tender expression." It was the Prince's interest in the Summerly milk-jug, however, that began the friendship which had such memorable consequences. Immediately after the Prince had seen it, Sir Charles Phipps wrote to Mr. Cole saying that "H.R.H. will be at all times happy to inspect any specimens that you may think worthy of being submitted to him"; and one parcel of specimens, sent two years later, produced this business-like letter:—

Osborne, Dec. 15th, 1847.

"SIR,—I have duly received this evening the box containing the new specimens of the art manufactures, which I have submitted to His Royal Highness the Prince. His Royal Highness has much admired them, and has commanded me to intimate his intention of purchasing the silver and silver-gilt inkstand. The

other articles I have directed to be carefully re-packed and sent to you. You must, I think, take care not to get the prices too high; and in order to make them fashionable, the art manufactures of a high class should be largely purchased by the members of the aristocracy.

"I have, &c., C. B. PHIPPS."

Mr. Cole's account of the origin and management of the 1851 Exhibition, and of his own share of it in particular, forms the longest, and in some respects the most interesting, portion of this record of his "public work." It commences with a letter addressed to Col. Phipps in January, 1848, suggesting that, considering the success which had attended the exhibitions lately held by the Society of Arts, the time had come "when some plan for establishing a National Exhibition should be promulgated, and laid before the Society," and enclosing a "first draft" of a scheme. Col. Phipps replied vaguely that "the opinion obtained by the Prince did not appear favourable to any such plan"; but Mr. Cole was not discouraged, and the project, having been repeatedly discussed by him and other members of the Society of Arts, ultimately received the hearty support of the Prince. After reporting the earlier stages of the scheme, Mr. Cole proceeds:—

"On the 29th June, 1849, in consequence of a letter from Col. Phipps, about the exact day of a meeting appointed by Prince Albert, to discuss the Exhibition of 1851, I called at Buckingham Palace. He said that the Prince was at home, and would like to see me then about the Exhibition of Manufactures proposed by the Society of Arts, which the Prince had alluded to on the 14th June. H.R.H. came into Col. Phipps's room, and entered fully into the ideas of the Exhibition so far as they had been developed. He thought the Exhibition should be a large one, and suggested that a permanent building might be erected in Leicester Square, then in a most neglected state. I observed that there appeared to me to be an earlier question than the site, and I asked the Prince if he had considered if the Exhibition should be a National or an International Exhibition. The French had discussed if their own Exhibition should be International, and had preferred that it should be National only. The Prince reflected for a minute, and then said, 'It must embrace foreign productions,' to use his words, and added emphatically, 'International, certainly.' Upon which I said, 'Do you think, Sir, Leicester Square would be large enough?' He replied, 'Certainly not, for works of all nations. Where do you think it should be?' I answered, 'In Hyde Park.'"

Mr. Cole's long chapter about the Great Exhibition is not in all respects accurate, and he, unconsciously no doubt, has somewhat overlooked the services of his coadjutors. But there is no need for close criticism. One whole section is devoted to a chronicle of the Queen's visits to the Exhibition—visits which, says Mr. Cole, "appear to me quite as valuable and historical as the visits and expenses of King John in A.D. 1212-13, which have been published for the study of historians." The most amusing item in this diary is one that tells how, on June 2nd, 1851, the Duchess of Kent, having gone to the Exhibition with her daughter, was separated from her party, and politely informed by a policeman that if she stood on one side "she should see the Queen pass."

Cole's autobiographical notes end with his chapter on the Exhibition of 1851; but an ample account of his share in later exhibitions—those held in Paris in 1855

and 1867 as well as those held at South Kensington in 1862, 1871, 1872, 1873, and 1874—is furnished by his son. Both these and the later chapters of the work contain numerous extracts from his diary, and one of the most interesting is given in the following passage:—

"After the death of the Prince Consort, a Committee appointed by the Queen, recommended that a great central Hall of Arts and Sciences should form part of the National Memorial to H.R.H. 'At one of the last interviews I had with the Prince in 1861, standing near the very spot where the Royal Albert Hall now is,' writes my father, 'H.R.H. expressed his hopes that some day there should be built a central Hall of Arts and Sciences.' On the 9th June, 1862, Mr. Cole went to Windsor, and the following memorandum of his visit, is, with the permission of Her Majesty the Queen, here given:—'Left Witley by 8.56 train to Waterloo; by Windsor train at 10.50. Windsor at 12.30. Grey showed me the printed report of the architects invited by Lord Derby's Committee to suggest nature of Memorial to the Prince. It recommended a Personal Memorial of Sculpture in Hyde Park, facing the Conservatory of Horticultural Society and the commencement of a Hall for Science and Art. Grey also showed me Eastlake's letters and a letter from the Prince to Lord Granville, when Lord Mayor Challis proposed a memorial to him. The Queen sent down to ask when I proposed to go back to town, and then to say she would see me about two. Grey and I went up to the Prince's room. His hat and gloves were laid out in the accustomed way, and his desk table looked just as it used to do. The Queen came in—looked calm and collected. Asked me if I thought the suggestion for the Memorial was practical. Said she had no taste—used only to listen to him—not worthy to untie his latchet—when the *Times* objected to his having a statue, the Prince himself said he ought not to have one in his lifetime. She said she was much struck with his remark, and felt the solemnity of it. Talked over the buildings at South Kensington—thought the Exhibition buildings ought not to come down—it would be a pity! Gladstone did not think the refusal of his British Museum Bill of much importance. The Queen thought the Prince had taken his fever from the Horticultural Gardens. He was as much interested in them as in the Exhibition of 1851. Indeed, during the last year, she scarcely had any of his company. He was always at the Horticultural Gardens. She wished that all the local Memorials to him should be recorded on a brass plate in the Hall—wished me to ascertain what they were—but I suggested that Lord Derby's Committee should do it, and the Queen approved. She also wished that the site of the Exhibition of 1851 should be marked by four stones as the Prince recommended in his letter to Lord Granville. This letter was to be printed with the Prince's memorandum read at Osborne in 1851.'"

Sir Henry Cole's working connexion with the Record Office was, of course, brought to a close by his employment on the Exhibition of 1851, and as soon as that business was over occupation was found for him as Secretary of the School of Design in Somerset House, out of which were developed in rapid succession the Department of Practical Art (temporarily located in Marlborough House), the South Kensington Museum, and the Department of Science and Art, with all its appurtenances and ramifications. Perhaps the time has not yet come when it would be possible for a fair and accurate history of Sir Henry Cole's share in the elaboration and expansion of these institutions to be issued. At any rate, though they are probably better than anything Sir Henry him-

self might have written had he lived to complete his 'Fifty Years of Public Work,' Mr. Alan Cole's chapters on the subject are by no means satisfactory. They are too fragmentary to be intelligible, and they clear up none of the controversies that, with or without good reason, were vehemently carried on before Sir Henry's retirement in 1875, and have been continued, with hardly less acrimony, ever since. We prefer not to follow Mr. Alan Cole through this portion of the work which he has edited; but, in justice to his father, it is only right that we should quote, as an example of several corrections of unkind statements that have been made about an admirable administrator, this emphatic assurance that Sir Henry Cole was not responsible for the hideous structure at South Kensington:—

"The iron buildings, subsequently nicknamed 'the Boilers,' were commenced under the supervision of Sir William Cubitt, whilst Mr. Cole was engaged at Paris upon the work of the Exhibition of 1855. He has been credited with having designed them, but the following quotation from a letter will dispel such an impression. The letter is dated August, 1856:—'There is that unlucky iron shed, which will prove a most unfortunate thorn, I suspect' (in respect of the partnership existing between Her Majesty's Commissioners and the Government in the tenure of the Kensington Estate). 'All its ugliness is laid upon my department, which knew nothing about it till Redgrave and I returned from Paris and found the columns fixed. The public laugh at its outside ugliness and us. And we, in addition, must be mute on that point, and also on its radical defects for its object. The light is so bad below the wide galleries, that nothing can be exhibited well there. Above the galleries, the angle of light is quite wrong for pictures. The iron produces excess of heat in summer, and cold in winter. It offers no virtual protection against fire, which will burn the contents and prevent ready succour from the outside. This question was fully investigated in 1851, and Mr. Braidwood was all in favour of wood for the outside. In this case, where is the responsibility—with the Commissioners or the Treasury?'"

The most entertaining portions of these volumes are those in which Sir Henry Cole, consciously or unconsciously, reveals his own high opinion of his success in every serious business or pastime that he took in hand, and they are numerous. There are amusing passages about other people as well, however. This, for instance, is given as a note to the entry of "The Waterloo Bust of the Duke of Wellington in the prime of life," in a catalogue of "Summerly's Art Manufactures":—

"During the preparation of this bust, I received a message from Count D'Orsay, who was in retreat at Gore House, asking me to call upon him. Upon my doing so, a servant looked through the wicket, and said, 'The Count is not at home.' I disputed the fact pertinaciously, and he said he would go and see. Taking my card, he crossed the court-yard, and returned saying, 'The Count is at home.' He admitted me with caution, and piloted me to the door of the house, and passed me safely between two enormous mastiffs. I found the Count pacing up and down Lady Blessington's drawing-room, in a magnificent dressing-gown. He said, 'You are a friend of Mr. Minton's; I can make his fortune,' and calling for his man, he said, 'François, go you to my studio, and in the corner you will find a bust. Cover it over with your pocket handkerchief, and bring it here with the greatest care.' François entered with the bust, carrying it like a baby. He placed it, and the Count

took off the pocket handkerchief, standing before it with looks of unwrapped (sic) admiration. 'What do you think of that?' I said, 'It is a close likeness.' 'Likeness! indeed, it is a likeness. Dour, when he saw it, exclaimed, "D'Orsay, you quite appal me with the likeness to my father!"' He added, 'The Duke had given me four sittings, which he refused to that fellow Landseer. The Duke came to see it. He was as great in Art as he was in fighting, and always went first to the finest thing in the room to look at it. He marched up to the bust, paused, and shouted, "By G—, D'Orsay, you have done what those d—d busters never could do." The Count then proceeded to say, "The old Duke will not live for ever, he must die. I want you to advise your friend to make ten thousand copies of that bust, to pack them up in his warehouse, and on the day of the Duke's death to flood the country with them, and his fortune is made." The Count hinted that he expected 10,000*l.* for his copyright. Mr. Minton did not quite enter into his views: he saw him, and proposed that the Count should accept a royalty upon every copy sold—an offer which the Count indignantly rejected. The bust was eventually made by another manufacturer, and I know nothing more of its production.'

Altogether this work, and especially the first of its two volumes, is too readable to be found serious fault with.

Chronicles of the Reigns of Stephen, Henry II., and Richard I.—Vol. I. *The First Four Books of the Historia Rerum Anglicarum of William of Newburgh.* Edited from Manuscripts by Richard Howlett. Rolls Series. (Longmans & Co.)

TOWARDS the middle of the twelfth century a party of canons of the great Augustinian order established a priory on the high road that runs from the metropolitan city of York to the cathedral city of Durham, and in their company was a boy of nine years of age, William by name, who was destined to do in his day that which Mr. Justin McCarthy has done in ours, viz., to write a history of his own times. Never wandering beyond the confines of the present counties of York and Durham, but for upwards of fifty years listening to the stories of such travellers as rested at Newburgh Priory on their way north or south; reading Cicero and Livy, Horace and Virgil; perusing, and perchance copying, such chronicles or histories as found their way to this north-country convent, he accumulated a store of information and of learning which enabled him during the two years immediately preceding his death to write a history of English affairs from the Conquest to A.D. 1198. The work was undertaken at the request of Ernald, abbot of the neighbouring Cistercian monastery of Rievaulx, and to him it was dedicated. The original has long since disappeared, but there are still in existence no less than nine manuscript copies of it or of portions of it, all of which have been either collated or consulted by Mr. Howlett in preparing for the press the volume that has just been added to the valuable series of chronicles published under the direction of the Master of the Rolls. The earliest of these copies is supposed to have been made about the year 1200, and was in 1633 purchased by Sir Roger Twysden for the small sum of sixteen shillings; it afterwards belonged to Sir Thomas Sebright, and subsequently became part of the Stowe and then of the Ashburnham collection. This,

in conjunction with a thirteenth century copy in the Lambeth Library, has formed the basis of the present edition.

It is noteworthy that, notwithstanding that within the last 320 years several more or less incomplete and inaccurate editions of the history have been prepared and printed by different hands, including one by Thomas Hearne, it does not appear to have occurred to any previous editor that William of Newburgh's work was not an entirely original production, and it has been reserved to Mr. Howlett to point out that it is in reality only a compilation neatly paraphrased, and plastered over and ornamented with narratives of incidents which the writer had learnt orally. The authors on whom he principally drew are now said to have been Symeon of Durham, Henry of Huntingdon, Jordan Fantosme, Richard the Canon, and last, but not least, King Richard's chaplain Anselm.

Anselm's work is no longer extant, and it may easily be conceived that it requires some considerable amount of research and of ingenuity to prove that 700 years ago an English monk borrowed from a manuscript of which no copy can now be found; but this Mr. Howlett has done very clearly and very satisfactorily, and we cannot do better than give in his own words a summary of the circumstances which led him to his conclusion. He says:—

"We have clear correspondences of matter and language between the writings of Newburgh and of two other historians on points relating to Richard's adventures abroad. We positively know that one of those two drew his account from Anselm the chaplain 'qui hæc omnia nobis ut vidit et audivit retulit,' and who was, as John of Peterborough says, 'regis comes ubique intus et foris.' We know also that Anselm wrote a book on the events of the king's captivity, and we are assured that he was 'gestorum regis assertor et testis,' and the conclusion that Newburgh drew from that book seems, therefore, but natural and reasonable."

It is, of course, not only the right, but the duty, of every historian to make use of whatever materials he can obtain; but if this particular chronicler had been good enough to indicate what were the authorities whereon he relied for his statements he would have spared his present editor a considerable amount of trouble and research, though he would at the same time have deprived him of well-merited congratulation on the successful issue of his investigations.

Mr. Howlett endorses the opinions which have previously been expressed as to William of Newburgh's work being that of a man who, though of lively imagination and eloquence, did not allow himself to be carried away by his imagination, but recorded with faithfulness and exactitude such events as were within his own cognizance. He thinks that the place which it has taken among mediæval histories is due rather to the valuable contemporary judgments on men and events which it contains than to the amount of original information it imparts, and for this reason the position he would assign to it is that of a commentary or connecting narrative running parallel with and completing other chronicles of the twelfth century, and he would regard it as a work to be referred to after other chronicles, for the sake of supplemental facts or for general statements fresh from a keen philosophical mind.

The chief value of the present edition would appear to consist mainly in the accuracy and completeness which are the result of the pains with which it has been prepared, the labour which has evidently been bestowed upon it, and the care with which the various manuscripts have been collated and their several readings noted; but it is to be followed by a continuation of Newburgh's work, which is contained in the Cottonian MS. Cleopatra A 1, and has never yet been printed; by the *Draco-Normannicus*, which has never been printed in England; by the short chronicle of Richard of Hexham; by the account of the Battle of the Standard by Ailred of Rievaulx; by the metrical chronicle of the war 1173-4 by Jordan Fantosme; and by the chronicle of Richard of Devizes.

CURRENT PHILOSOPHY.

Leibniz. By J. T. Merz. — *Vico.* By Prof. Flint. "Philosophical Classics." (Blackwood & Sons.)

Bacon. By Dean Church. "English Men of Letters." (Macmillan & Co.)

Spinoza's Chief Works. Translated by R. H. L. Elwes. 2 vols. (Bell & Sons.)

Is it a good sign or a bad one when a nation's thought is chiefly concerned with the thinkers of the past? Is it a case of *reculer pour mieux sauter*, or is the resort to the past an occupation for speculative powers too feeble to weave a theory capable of satisfying the present? Whether for good or for ill, English thought has for some time past shown a distinctly retrospective turn, and more books nowadays appear in England on philosophers than on philosophy. In the case of two thinkers, indeed, this resort to the past is a direct consequence of the needs of the present: the naturalism of the day has distinct affinities with Spinozism, while the expansion of Humism by the Mills and their school has brought English thought to the point where Kant's problem is raised almost spontaneously.

The series of "Philosophical Classics" issued by Messrs. Blackwood is directly intended to satisfy this tendency of contemporary thought. It shares most of the defects of series—that the elements are adjusted to an arbitrary standard, and that the treatment is doubly unequal. But, as it extends, its utility becomes more evident—utility, i.e., not alone for the general reader, but also for the professed student of philosophy. As a general canon it may be asserted that the less important the philosopher, the more useful the work devoted to him. There are many other ways of learning about Kant than by reading Prof. Wallace's little volume; of Hegel's philosophy not even an outline could be supplied in the space devoted to him by Prof. Caird. But all the aspects of interest which a thinker like Vico presents to English readers may be more than fully discussed in the two hundred pages allotted to each volume of the series, and the same may be said, though in a less degree, of Leibniz, or Leibniz as it is now the fashion to call him. For English readers it scarcely seems worth while to disturb the customary spelling, which represents the pronunciation of the name better than the shorter form.

Mr. Merz has written a highly interesting account of the latter thinker, the more in-

teresting, perhaps, because it is not too much confined to his philosophy. Leibnitz took all knowledge for his province, and made good his right of possession by right of discovery in most branches. The first half of Mr. Merz's book deals chiefly with these discoveries in mathematics, which, however, were in those days considered as a branch of philosophy. In his remarks on the well-worn controversy on the discovery of the differential calculus, Mr. Merz shows a knowledge of mathematics and their history which is somewhat rare among special students of philosophy. This has led him to point out important hints of mathematical methods in Leibnitz's writings which are not so well known, such as the earliest use of a notation for determinants. Mr. Merz also sees some signs of a recognition of the modern science of measurement ("Ausdehnungslehre") in Leibnitz. It is strange, however, that he has not pointed out the beginnings of symbolic logic which undoubtedly exist in Leibnitz, and were first pointed out by E. J. Ellis. Mr. Merz's summaries of Leibnitz's philosophic views are clear and accurate, and the account of his influence is suggestive. The concluding pages have too little to do with Leibnitz, but suggest that the writer might be entrusted to expound either Schelling or Lotze "for English readers" with advantage.

Prof. Flint's 'Vico' is doubtless an outcome of his studies for the second volume of his 'Philosophy of History,' which is to deal with Italy and England. We are glad to welcome him back to the field where he obtained his first and most solid triumphs. Valuable as may have been his Baird Lectures on Theism and Antitheism, they could not be said to fill such a gap as his philosophical volume undoubtedly did, and we are glad to see signs of the early appearance of its continuation. Vico, it seems to us, gets more than full justice done to him in Prof. Flint's volume. It cannot be said that Vico's views on metaphysics, psychology, or even on law deserve the extended exposition here given of them. Vico is, more than most men who have influenced thought, *homo unius libri*. The 'Scienza Nuova' contains all that has proved valuable or suggestive in his thoughts; even his anticipation of Wolf, "The Discovery of the True Homer," forms the third book of the second edition. All else in Vico is only of antiquarian interest; and though Prof. Flint is, owing to his erudition, an archæologist in philosophy, he can scarcely succeed in making his archæology vitally interesting. Thus, though his 'Vico' shows signs of elaborate study and preparation, it leaves the impression that much of this has been thrown away on a subject scarcely worthy of it. It will, at least, have the advantage attaching to any piece of thorough work—it will remain the standard English monograph on Vico.

Dean Church has scarcely found in Bacon so congenial a subject as he found long ago in Dante and Anselm, or recently in Spenser in the "Men of Letters" series. He does not profess to have made any special study of Bacon, and gives merely the impressions of a trained student of men and letters as suggested by reading Spedding. He mainly adopts what may be considered the standard view of Bacon as man and as philosopher. Spedding's exposure of all the Bacon docu-

ments fully counteracted his own exaggerated impression of his hero's character, and has only served to add one more example of the co-existence of great intellect and small character which the world doubts so much. Theologians have long urged the possibility of this, but their evidence could not be regarded as unbiassed. Yet many illustrations might be drawn from the lives of great authors, which show that the life among books and the life among men may have little in common. Dean Church has fully expatiated on this contrast as regards Bacon—so fully, indeed, that he has left himself scant space to do justice to the positive side of Bacon's life, his "instauration" of scientific method. Here, again, he adopts the conventional or "herald" view of Bacon's thought. He misses the standpoint whence Bacon's greatness is best shown—the novelty of the position that there is a scientific method, the first conception of that attitude of thought with which we are so familiar nowadays, the scientific way of looking at things quite apart from the nature of the things looked at. The small space given to the Baconian method in this sense and the absence of novelty in his treatment of the philosophy render the Dean's monograph of little use for purposes of study, from which point of view we here judge it. For the general reader its admirable style and full biographical details render it pleasant and instructive so far as it goes.

The recent revival of interest in Spinoza has naturally led to a translation of his works. Dr. Willis's versions of the 'Tractatus,' 'Ethics,' and 'Letters' were full of elementary blunders. Recently Mr. White gave us a straightforward version of the 'Ethics,' which was trustworthy if somewhat inelegant. Mr. Elwes now presents all the works of immediate interest in two convenient volumes. For the reader unacquainted with Latin he represents the original very fairly, and his versions do all that can be done by a bare text. It remains a question whether copious annotations are not needed in the case of reasoning so closely knit together. At any rate, Mr. Elwes has done wisely in omitting the 'Short Tractate,' which formed the first sketch of the 'Ethics.' Without full parallel passages and historic notes this would be of little value. It should be added that Mr. Elwes gives in a readable introduction the main outlines of Spinozism, to prepare his readers for the translation.

Some Literary Recollections. By James Payn. (Smith, Elder & Co.)

For some months past Mr. Payn has been issuing instalments of his "Literary Recollections" in the new *Cornhill*. The present volume is the result. It is no mere reprint, however. Only the substance has appeared: that has been recast; and the form in which, "with additions," it is now presented to the public is "somewhat different, and, it is hoped, an improved one." To say that Mr. Payn is seen at his best in the book is as much as to say that it is remarkably pleasant reading. The stories it contains are not all new; there are reminiscences of "Some Private Views"; and there are certain anecdotes (about whist) which can hardly be counted "Literary Recollections." But, old

and new, the stories are all well told; the reminiscences are not many; the anecdotes are at least amusing. And then the spirit of the book is eminently generous and gay. Mr. Payn, it is obvious, has not a touch of bitterness in his composition. He writes as one who has enjoyed life to the full, has always found delight in his art, and has been so fortunate in friendship as to have forgotten the existence of such abstractions as Envy, Hatred, Malice, and Uncharitableness. He has his dislikes, of course: Whewell, for example, and William Chambers, and the lamented George Brimley, that perfection of *fruits secs*. But he is in love with literary men in general. He thinks his profession the best of all possible professions in this best of all possible worlds; and for its sake he is inclined to forgive even the austere of his critics. In brief, his book is one of those which, like that of Maxime du Camp, if for somewhat different reasons, leave a good taste in the mouth. It is certainly light, but it is as certainly sparkling. It is not particularly authoritative; it is neither scientific nor historical; but it has not a dull page in it, nor a bitter one either. The moral it enforces is that even in these miserable and serious years a man may live happily, work cheerfully, and in the end have much to be grateful for, and be grateful accordingly. For that reason, if for no other, it should have readers in abundance.

We have said that Mr. Payn has ill words for nothing. But that is not quite true. Of his old schooldays he speaks with real temper. He was a much-educated boy, in truth, and he seems to have suffered a great deal—at a private school first of all, then at Eton (under Dr. Hawtrey's rule), then at a private school at Woolwich, and last of all at the Military Academy. He was very fond of reading, and not particularly fond of learning; moreover, he was his mother's pet; and he describes the homesickness endured at his first school as unforgettable, even by a man with a bad memory. "Nothing," he says, "that I ever suffered since—and I have suffered like other men, in many ways—has been comparable with the misery of that time." He admits that he was hardly a fair specimen of the British schoolboy; but he adds that whenever he hears what the said British schoolboy loves to describe as "old buffers" enlarging on the delights of school, and wishing they were once more happy boys at Drury's, he thinks "of the Cretans to whom the Apostle has given the palm for Lying." Of this particular first school he writes:—

"I always learnt my lessons, but without the least interest in them. I pitied and liked the ushers. The head-master I did not like; he was a pompous lethargic fellow. I remember on one occasion inquiring of him how Castor and Pollux could have had immortality conferred upon them *alternately*. 'You young fool,' he replied, 'how could they ever have had immortality conferred upon them *at all*?' I was but seven years old, or so, but I perceived from that moment—for how could he otherwise have missed the whole point of my difficulty?—that it was possible for a man to be at once a scholar and an ass. That view has on more than one occasion been since corroborated."

At this school, like David Copperfield, Mr. Payn was known as an inventor of stories—"was compelled," indeed, "to narrate romances out of his own head at

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night till the falling asleep of his last lord and master permitted his weary little body and cudgelled brains to seek the same repose." Eton, where he went at eleven years old, he considers himself to have been "probably too young to properly appreciate"; he hated the fagging, and he "resented the ridiculous airs and graces of the upper boys." Here, too ("the cruellest thing that happened to me"), he was for the first time "declined with thanks," by the editor of the *Eton Bureau*. At the Woolwich school, to which he was sent after a year or so of Eton, he was for some time particularly unhappy, as the following will show:—

"It was taken for granted (and I am bound to say in most cases with good reason) that no one who came to Messrs. Hurry and Cramm's had ever learnt anything before: yet no explanation of anything was vouchsafed to us. It was understood that we couldn't swim, yet we were flung out of our depth into the river of learning. I have tried all systems of education, with the poorest results imaginable, but this one was certainly the most hateful. For weeks I used to learn Euclid *by heart*, without a soul to tell me what was the meaning of it, or why I was punished for my performances at the board. Languages have been always as unattainable to me as the science of music, and for many months I used to copy my German exercises from a fellow-student, till a catastrophe happened: I was so ignorant of the German characters—in which they were written—that I actually signed his name at the end of one of them, instead of my own. Detection, of course, would have taken place much earlier had I been nearer my examination, for the elder boys were looked after sharply enough. Heavens, what a life it was! If a boy had died there, his existence would have ended like that of an 'habitual criminal,' in penal servitude; and his friends would doubtless have remarked that he had passed away in happy boyhood before he had known the ills of life. Indeed, I was often told by my elders that I was 'like a young bear, with all my troubles to come.' It is difficult to decide whether your sanctimonious fool, or your philosophic fool, deserves the palm for folly."

Mr. Payn's next translation was to the Military Academy itself. The government there he describes as "a despotism, tempered not by epigrams, but by escapades." In the interval he had contrived to learn a great deal about life—had learnt to look on the humorous side of things, to take the rough with the smooth, to see and think for himself; and at the Military Academy he had some pleasant experiences. Thus it was his privilege to hear the "Earl of Moira" and "Lord Bloomfield," both public-house signs, given as respectable references by a fellow cadet, and on one occasion to hear the governor, when reading prayers, omit from the daily lesson the words "I speak as a fool," "for fear of exclamations of agreement." Still, he "detested the life"; and it was only when, at seventeen, he went to a private tutor's that he first "became acquainted with happiness." Here he learned Euclid and the noble art of pole-leaping; here, too, he began his desperate and interminable career in print. This was with a copy of verses called 'The Poet's Death,' which appeared in *Leigh Hunt's Journal*. His first prose, 'The Gentleman Cadet,' a sketch of life at the Woolwich Academy, saw the light in *Household Words*. He received three guineas for it, and spent them in the purchase of a presentation pig. What befell his investment our readers may

seek out for themselves. The story is a good one, and is told in its author's happiest vein.

Abandoning the Army, Mr. Payn was cast—and cast in vain—for the Church. He went to Cambridge, studied human nature there, took a degree, married, and became a man of letters. His first year's earnings amounted to upwards of thirty pounds sterling. His first literary friendship was with Mary Russell Mitford, whom he has described so charmingly in what is, to our thinking, the brightest of his novels, 'A Perfect Treasure'; his next with Harriet Martineau, of whom he writes more gracefully and heartily, if that be possible, than of Miss Mitford. In Edinburgh, whither he went to assist Leitch Ritchie in the editing of *Chambers's Journal*—to which print he contributed some of the best as well as the best known of his works, e.g., 'A Family Scapegrace,' 'Lost Sir Massingberd,' 'Melibœus in London'—he knew Aytoun and Robert Chambers, Russell and Hill Burton, Alexander Smith and Gerald Massey, Dean Ramsay and Sir James Simpson. Soon after the death of Robert Chambers, of whom he speaks with much affection, he ceased to edit the *Journal*. Meanwhile he had removed to London. There he knew Thackeray—who confessed to him that the first money he earned by writing came to him from the late G. W. M. Reynolds—Trollope, Dickens, Calverley (Mr. Payn is innocent enough to reprint, as a curiosity, a long extract from the famous 'Pickwick' examination paper, reprinted in *extenso* in the last edition of 'Fly-Leaves'), Wilkie and Charles Collins, Charles Lever, Charles Reade, and a host of others. Among these the god of his idolatry is Dickens. Of that great writer he speaks with almost passionate enthusiasm and affection. With the unhappy creatures who "cannot read Dickens" and glory in their incapacity, he is really wrathful and peremptory; and of those mistaken followers of Thackeray who imagine that in decrying 'David Copperfield' and 'Martin Chuzzlewit' they are following the lead of the author of 'Vanity Fair' and 'Barry Lyndon' he writes severely. He quotes them extract after extract, spoken and written, from their favourite author, not one of which but goes to prove either that they have never read their Thackeray, or that Thackeray knew a good deal more about literature than they do; and he recommends, and very wisely, "the drawing-rooms and the clubs"—the people who don't think and the people who don't feel," to lay his quotations to heart. "Of course," says Mr. Payn, in recording a conversation with one of his two illustrious friends,

"there were some points on which he was less enthusiastic than on others; the height of the literary pedestal on which Dickens stood was, he thought, for some reasons, to be deplored for his own sake. 'There is nobody to tell him when he goes wrong,' he said.....but on the whole his praise was as great as it was generous."

This, we take it, is as much as to say that Thackeray was too great a man of letters not to be an admirable critic. That is what the Thackeraysites have yet to learn, and Mr. Payn deserves all praise for trying to teach them.

With an old story that bears reviving of a writer of an earlier date we may conclude:

"He [Talfourd] was very vain of that drama ['Ion'], and never missed an opportunity of seeing it acted, whether in town or country. Some wit, who had this narrated to him, observed, 'But surely he does not go to see "Ion" now that he has become a judge?'"

Succession of Clergy in the Parishes of St. Bride, St. Michael le Pole, and St. Stephen, Dublin.
By W. G. Carroll, A.M. (Dublin, Charles; London, Parker.)

THIS curious and careful monograph gives the history of one of the most interesting parishes in old Dublin, or rather beside it, with all manner of quaint notes on the lives and manners of the clergy and people connected with it. The book is enriched with a preface by that eminent archaeologist Dean Reeves (of Armagh), and will presently serve as a monument of the kind of clergy produced by the old Establishment in Ireland. To the historian of Dublin, to the historian of the Irish Church, and to the student of old manners and customs, it will be alike welcome. In these days of hurry and of writing for profit, such a work, composed with leisure and merely from a love of the subject, is rare. Mr. Carroll, incumbent of this old combination of parishes since 1859, has not only carefully examined all the documents under his control, but has used all the resources of St. Patrick's Cathedral and of Trinity College, Dublin, to illustrate his theme. The three parishes, of which one (St. Stephen's) was originally a lazaret-house for lepers, were early united, and put under the control of the Dean and Chapter of the neighbouring cathedral of St. Patrick's, who up to 1859 appointed the incumbent. Hence the constant relations of the earlier incumbents and curates with the Dean of St. Patrick's. Some of Mr. Carroll's most interesting notes refer to Dean Swift, concerning whom he produces materials apparently unknown to all the biographers—even the learned and careful Mr. Craik, who made conscientious studies in Dublin on the subject. Among other extracts from the dean's will, we find that he bequeathed to one incumbent (Grattan) his second best beaver hat, to another clerical friend (Jackson) his horses and horse furniture and his third best beaver hat. We regret the absence of any note informing us of the fate of the dean's No. 1 (presented, we are informed, to a Mr. Worrall). We also find a silver box left to John Grattan, in which he desires "the said John to keep the tobacco he usually cheweth, called pig-tail." On the exact locality of Swift's birth our author brings strong evidence against the accepted place, and in favour of Bull Alley in St. Bride's parish (appendix, p. 54).

Among the host of curious facts brought out here, we may notice the remarkable pluralisms among the clergy, the close connexion which all the remarkable men had with Trinity College, generally as fellows, and the grotesque character of their anti-Popish arguments. From their sermons or controversial works Mr. Carroll quotes a large number of wonderful sentiments. Thus Foy, afterwards a bishop, preaching before the House of Lords in 1698, among other topics discussed (p. 16) "the exact harmony between the heathen and Romish religions," apparently regarding all heathen

religion as simply one. Howard (father of the first Lord Wicklow) attributed the fasts and severities of the Church of Rome "to the monstrous crimes and horrid sense of guilt of the founders of the system." It is no wonder that Mr. Carey (in 1655) "complained to the Council that his flock was careless, and the mayor, &c., were to inquire after such as were remiss in coming to hear the Word when the Petitioner preached in the Irish language or otherwise, and who under pretence of coming frequented ale-houses, &c., to the scandal of their profession. And the Irish so offending were to be made an example of by requiring them to transplant forthwith to Connaught." It is pleasing after all this to find the parishioners in 1828 recording their thanks "to their Roman Catholic brethren who attended this vestry for their very gentlemanly conduct there, and the kind interest they manifested in the welfare of St. Bridget's [Bride's] Church"; this, too, after having been repeatedly told that "salted with fire" implied that in their future residence the fire would have the peculiar quality of preserving instead of destroying them. Such were the methods of controversy in those days—controversy which has left its sting behind, and has produced a bigotry and a bitterness on both sides which are only slowly passing away.

Yet for all this the long roll of clergy working the parish and preaching for its schools contains many names of eminence. The Irish Church, connected as it was with the noble University of Dublin, bred up men of piety and learning. That the former quality has not decayed we may well believe, but we fear that erudition is no longer honoured as it was. Even good preaching, which ought to be so common in Ireland, is becoming as rare in the disestablished Church as it is, strange to say, in the Roman Catholic Church. But without sound learning no school of eloquence can ever flourish, and this is doubtless what is not sufficiently understood. The author of the preface tells us that only small portions of the materials collected by Mr. Carroll have as yet seen the light. We agree with Dr. Reeves in hoping that the learned author may continue to give us from his precious stores, and in a permanent form, the annals of men and things in old Dublin.

We cull from the curious facts two, by way of conclusion. How many people know that the great Duke of Marlborough was educated at the Corporation City Schools under W. Hill, the then famous Hellenist? This was first proved by Mr. Carroll from the City Assembly Rolls. Furthermore, there is an account of a year's penses of the parish, on which the author makes no remark, but which seems one of the most scandalous documents ever printed. At a time when wine was very cheap (port 1*l.* 15*s.* a dozen, claret 1*s.* per quart) the expense in wine of the parish for its mere services is 46*l.* 6*s.* 3*d.* Four new surplices are charged at 17*l.* 19*s.* 8*d.*, and so of many other items. How respectable churchwardens can have presented or passed such accounts is indeed a marvel.

Jean de Witt, Grand Pensionnaire de Hollande.
Par M. Antonin Lefèvre-Pontalis. 2 vols.
(Paris, Plon.)

THIS book, the brilliant result of many years' hard toil, and, more than that, of such intelligent observation, sound judgment, and literary vigour as do not always go with painstaking research, fully deserved the honour that has been paid to it by the French Academy. As a study of Dutch history it is equal to the best work done by Mr. Motley, and though the seventeenth century period it treats of was less heroic, and in some respects less momentous, than were the sixteenth century episodes with which Mr. Motley dealt most carefully, its story is so well told as to have all the interest of a romance, and to be at the same time as instructive as a philosophical treatise.

Four or five years ago Mr. James Geddes published the first volume of a 'History of the Administration of John de Witt,' which, had the work been completed, would have left little room for any other on the same subject. This volume, however, excellent as far as it went, only brought the reader to the threshold of John de Witt's career as a great statesman, and covered ground that is traversed in less than a fifth of M. Lefèvre-Pontalis's work, which thus is without a rival, unless Simons's 'Johann de Witt und seine Zeit,' which appeared nearly fifty years ago, and made hardly any attempt at biographical detail, may be so regarded. It is by no means likely, moreover, that Mr. Geddes, had he completed his work, would have brought to light anything like so much fresh material as M. Lefèvre-Pontalis has had access to. The French writer appears to have made less use than was possible of our own State papers, from which Mr. Geddes drew many interesting notices of De Witt's relations with Cromwell; but, on the other hand, he has been a more indefatigable student of documents in the Hague, Paris, and elsewhere than Mr. Geddes seems to have been, and the result—thanks partly to the "chère collaboration" of Madame Lefèvre-Pontalis, which is gracefully hinted at in the preface—is a really remarkable revelation of the private life and character as well as of the public acts of a man to whose great worth and great services to the world but scant justice has hitherto been rendered, in spite of all that has been vaguely and often incorrectly written about him.

John de Witt was hardly so noble a man as M. Lefèvre-Pontalis represents him. There were flaws in his character which, though they are not quite overlooked by his appreciative biographer, are hardly here brought into due prominence. But the marvel is that, amid the circumstances that embarrassed him and after twenty years of desperate struggling crushed him, he continued to be as honest a patriot as he was, and though he failed to re-establish on a lasting basis the greatness of his country as a European power, that he achieved as much as he did for it and for the Europe of his day. Mr. Motley's hero, William the Silent, had been dead nearly forty years when De Witt was born, and, the main occasion for the inordinate energy of the sturdy Dutchmen in their grand fight for independence having passed away, they had abandoned political for

commercial enterprise, and had begun to falter even in that under the narrowing influences and jealousies of an oligarchy of stadtholders and burgomasters. De Witt had to entice these degenerate oligarchs into a semblance of patriotism, and, in defiance of the forces that clustered round the grandeur of William the Silent, and of the greater forces that rendered Louis XIV. of France a more dangerous enemy than Philip of Spain had been, to make himself and his disorganized country powerful for a time. Heroism of the finest sort was not possible to him under the conditions he had to deal with. With such training as he had it is hardly conceivable that under any conditions he would have developed into a hero of the grandest type; but he was as great and good as he could be, and such greatness and goodness as he exhibited entitle him to as much honour as can be claimed for worthier men more favourably circumstanced. It is the history of a tortuous policy that M. Lefèvre-Pontalis has to recount, and he has to discover dignity in much that was perforce undignified; but he has done his work so tenderly and truthfully that the full-length portrait drawn in these volumes, without being less just than it is generous, bespeaks honest and hearty admiration for its subject.

When John de Witt was made Grand Pensionary of Holland, the young Prince of Orange who was to become William III. of England was two years old, and much light which our own historians have missed is thrown by M. Lefèvre-Pontalis on the relations between England, and especially the court of Charles II., and the United Provinces during the next twenty years. Of more European importance, however, were the relations between the United Provinces and France under Louis XIV. The great task to which De Witt set himself was the strengthening of Holland against the house of Orange, and the efforts made on behalf of the young prince to bring all the Netherlands into complete subjection to him. In this he appeared during many years to be wonderfully successful. He was for a long time the strongest man in the country, able to defy and to keep under all opposition from within, and, what was far harder, to hold at bay both France and England. Always, and with good reason, jealous of England, he had infinitely more to dread from France, and his greatest triumph of statesmanship was the formation of the Triple Alliance, which culminated in the treaty of Aix-la-Chapelle in 1668. He, however, reckoned too much on the permanence of that success and on his ability to thwart the new designs against Dutch independence on which Louis XIV. straightway embarked, with all the more zest because it appeared necessary for the honour of the Grand Monarch that the Grand Pensionary should be crushed. De Witt's strategy failed him, partly through his own fault, but mainly through his quite excusable inability to cope with the treachery not only of Charles II., but also of his own countrymen, beguiled by the English king and subservient to the English king's hirelings and allies in the Orange household. Hence his downfall—a pathetic story which M. Lefèvre-Pontalis tells with all the more dramatic vigour because of the minute accuracy with which its details are set forth.

The general outlines of the crime of the 20th of August, 1672, when, along with his brother Cornelius, John de Witt was foully murdered, are well known, but the facts are for the first time fully recounted from authentic sources of information in the last and the most interesting chapter of the singularly able work before us.

Anecdota Oxoniensia.—Vol. I. Part III. *The Ancient Palm-leaves containing the Prajñāpāramitā-hridaya-sūtra and the Ushniṣa-vigaya-dhāraṇī.* Edited by F. M. Müller and Bunyiu Nanjio. With an Appendix by G. Bühler. (Oxford, Clarendon Press.)

Now that the Oriental series of the Palaeographical Society has been allowed, little to the credit of those interested in Oriental learning in this country and abroad, to be stopped for lack of support, it is at all events some satisfaction to find a number of the "Oxford Anecdota" published chiefly for the illustration of Indian palaeography.

The present volume deals with an important branch of the history of writing in the East, the alphabet of Northern India. The immediate occasion of its publication is the receipt by Prof. Max Müller of palm-leaf MSS. of two short Buddhist Sanskrit works known to have been preserved since A.D. 609 at Horiuzi, in Japan. The works preserved on these leaves are the 'Prajñāpāramitā-hridaya-sūtra' and the 'Ushniṣa-vijaya-dhāraṇī.' The former was first rendered into English by Prof. Beal, though the Chinese, in the Royal Asiatic Society's *Journal* for 1864-5, and a more recent study of the work is to be found in Prof. Max Müller's 'Select Essays,' vol. ii. It is a very short epitome of some points in the system of the "nihilistic" school of Buddhist thought. The second is a *dhāraṇī*, one of those childish collections of gibberish and nonsense for use as a charm, which some authorities would exclude from the pale of genuine Buddhism. They are found, however, in very large numbers through all the literature of Northern Buddhism, both separately and incorporated in larger and otherwise important works. Several *dhāraṇīs*, especially the present, are of common occurrence throughout the whole Buddhist world. The editors' reading of the leaves is printed along with three separate attempts at decipherment made by Japanese students at various times. Then follows a full account of the first attempt, that of the priest Ziogan in 1694, with the Japanese text and a translation of his quaint preface describing the circumstances of his transcription. The transcript is then repeated in two characters together with his Chinese and Japanese transliterations, the latter, however, in Roman letters, and thus of very little value, we fear, to students of Indo-Chinese philology. Next follow the texts of three printed Japanese editions founded on more or less corrupt texts and erroneous readings. After an interesting account of the wide currency of the second work, the spell noticed above, we come at last to the editors' own restored text. This makes altogether the tenth time the Sanskrit text is printed *in extenso*, and though, of course, MSS. of such exceptional character as the present deserve full illustration, we think that perhaps too much space is given to mere

blunders of Japanese scribes little or not at all acquainted with Sanskrit. Let us, however, make some allowance for the patriotism of the learned co-editor, who, we hope, heads a succession of new and abler Sanskritists in Japan. The text of a somewhat larger redaction of the philosophical work is added, together with a translation and some very suggestive remarks on the metaphysical side of Buddhism.

The editor's work is followed by a detailed palaeographical appendix by Prof. J. G. Bühler, of Vienna. The present discovery forms no doubt an era in the investigation of Indian writing. For the first time in the history of Indian MSS. we have a really early date guaranteed by trustworthy *external* testimony, and one several centuries older than any as yet postulated for any extant MS., though possibly, as we shall see presently, certain others may be after all of equal age. Meanwhile, as Dr. Bühler shows, we are led to an important conclusion somewhat contrary to the theories of Dr. Burnell—that the characters of the majority of inscriptions, when compared with contemporary pen-writing, are archaistic, and at all events that they "lagged behind those employed for literary purposes and.....were gradually modified by the influence of these latter." Further, "their existence puts an end to the misgivings of some.....distinguished Sanskritists as to the age of the palm-leaf MSS." recently "found in Nepal and in Western India." Besides admirable autotype facsimiles, a carefully executed table by Dr. Pfurtscheller is added for the purpose of comparing this writing with that of the contemporary inscriptions and the oldest known MSS. The nearest approach to the writing of the leaves is found not in any inscription, but in a MS. from Nepal, now in the Cambridge University Library (Add. 1049). At a first glance at the table one might take the two hands for the same, and, on examining closely the few differences that do exist, the more archaic form is not always, as Dr. Bühler admits in the case of *th*, to be found in the Japanese MS. Another MS. represented in the table, also from the Cambridge collection, is even more archaic than Add. 1049. The last named, it is true, bears a date which probably brings the MS. to A.D. 858, but the uncertainty of the later and often merely local Indian eras renders this doubtful.

Be this as it may, the results of Prof. Bühler's elaborate and valuable palaeographical study, taken in connexion with recent publications on the collection at Cambridge and those in course of formation in India, form a substantial encouragement to those in search of early documents both in India itself and in all parts of Asia to which Indian religions have penetrated.

A Dictionary of Miracles, Imitative, Realistic, and Dogmatic. By Rev. E. Cobham Brewer, LL.D. (Chatto & Windus.)

DR. BREWER has steadily continued publishing new manuals or re-editing old ones for a space of fifty years. His 'Guide to Science' has reached its three hundred and eightieth thousand, and his far more recent 'Dictionary of Phrase and Fable' a sixteenth edition. Yet it seems highly improbable that his latest effort—'A Dictionary of

Miracles'—will ever see a second edition. Where can Dr. Brewer expect to find a market for such a book as this? There are 582 pages of double columns, in small print, and the only good idea in the whole is the title, for there certainly is room for a dictionary or catalogue of miracles. The Church revival, in conjunction with other causes, has brought about an intelligent study of hagiology for devotional and artistic purposes, so that a comprehensive and unbiased work on such a subject, even if only of the nature of a bare book of reference, would probably meet with a ready sale. But is there any section of the reading world to whom such a book as Dr. Brewer now offers will not be an offence? In this new venture Dr. Brewer is altogether out of his depth, and strong prejudices complete his bewilderment.

The theologian or ecclesiologist who opens these pages will find such an abundance of errors on ordinary points that he will speedily close them. The explanation of the usual sacred monogram, the account of the services of the Hours, the paragraph on wooden and stone altars, and the brief statement with respect to the Athanasian Creed are all completely wrong, whilst the sentence or two on Prayers for the Dead contain almost as many blunders as words.

To the Roman Catholic almost every page is an insult; and to the well-read English Churchman there is much that is painful. The rationalist will find a sufficiency of credulity to make the work contemptible; whilst the orthodox Protestant must shun it with dismay, for the miracles of Samson drinking from the jawbone and Joshua staying the sun are jubilantly explained away in such a happy-go-lucky style that the intelligent reader must feel that the Incarnation and the Ascension could easily follow the same road.

The scholar will find the book valueless, for the references are casual and intermittent, and the author's weak little comments in small print spoil the interest or moral of almost every legend that he manages to tell without curtailment or unfairness. The translations from various French books are done so poorly that it is not surprising to find, though singularly strange in a work presumably intended for ordinary English readers, that there are but few pages without French quotations of many lines in length.

Dr. Brewer goes out of his way in a long and involved preface to assert that he never mutilates or misrepresents the stories that he has gleaned, and that he endeavours to "represent every case honestly and without exaggeration." It is a grave thing to say, but it is said with deliberation, that the whole book belies these professions. It is positively sad to see many a sweet and suggestive story of old followed by a puerile sneer of the compiler's. Even the beautiful story of Elizabeth of Hungary, and the bread for the poor turned into roses to avert the wrath of her niggardly husband, is only quoted to be turned into cheap ridicule.

Dr. Brewer tries to avert one sort of criticism by saying in his preface that if any critic finds any omissions he warns him against complaining, for the comical reason that "this volume contains exactly half the entire mass collected together." Thankful

as we are that the book is in this sense only half as bad as it might have been, still it might be well to have some explanation why, in an English book on the miracles of the saints, all reference to about a score of our most prominent national saints is omitted.

NOVELS OF THE WEEK.

Out of their Element. By Lady Margaret Majendie. 3 vols. (Bentley & Son.)

My Friends and I. Edited by Julian Sturgis. (Longmans & Co.)

The Golden Pin; or, a Week of Madness. By Hamilton Seymour and Keith Robertson. (Blackwood & Sons.)

LADY MARGARET MAJENDIE'S is a very sad story, not to be recommended to those who like their fiction cheerful. But there is much that is true to life in the character of the impulsive Italian girl who, being left an orphan to the charge of English relatives, accepts a husband for the sole reason that he promises to take her to Italy. Poor Arthur St. Leger is as much "out of his element" in Italy as his patriotic wife in England, and the life at Florence, after the collapse of the war under Charles Albert, which is admirably described, is a poor equivalent for the stirring political life of his own country. In the end poor Bianca dies, her end being hastened by the murder of her only brother, and on her deathbed, which is described with a good deal of detail, she has the grace to recommend the English heroine, who was Arthur's first love, to fill the vacant place of Lady St. Leger. This is occasionally the practice of wives, but must be more or less embarrassing to the survivors. In the present instance the reader is led to believe the act was justified by results. Some of the Italian characters are good, notably Signor Baldova and the old servant Mariuccia. Of the English, Roger Fitzroy and his coquettish little bride are a good contrast. The scene in which Jacqueline is discovered in her retreat on the haystack is very good.

Mr. Julian Sturgis seems to delight in avoiding the ordinary form of a novel. His last device or conceit is to pretend that he is editing three egotistical studies while he indirectly draws the character of the narrator. The book is pleasant reading: one's imagination is tickled without being strained; and one gets an elaborate study of character with enough story to make it continuous, but without the necessity of following an elaborate plot. To read it is, in fact, the refinement of mental idleness; it gives one a sense of intellectual luxury; without effort one appreciates the delicacy of its style, its gentle cynicism, and its graceful finish. At times one is half inclined to fancy that Mr. Sturgis was led into hating his imaginary narrator too much and then one regrets that he took the trouble to be so energetic. The man by his own showing is a fool, a toady, and an eavesdropper, and it is only in the last study, called 'My Poor Wife,' that one sees any possibility of finding an excuse for him. By the time his character has been so far developed the reader expects worse of him, and the failure of his married life comes only through his being wholly without delicacy of perception and a consummate snob. After all, if he misunderstood his wife she misunderstood him equally.

Perhaps, too, it may fairly be objected that such a dull, conceited person as the narrator could hardly have succeeded so well in drawing the many charming characters which in every case he ultimately misunderstood so completely. But with such questions the reader is not tempted to trouble himself until he has finished the book and begun to reflect on it. While he reads he is only pleased.

'The Golden Pin' is in every sense a bad dream. It belongs, at a distance, to the 'Called Back' order of fiction. The hero, or villain, is a mesmerizer of great power, who can produce insensibility to pain in the victims whom he murders by stabbing them to the heart with a golden pin. This artist practises in Paris, where he has great scope for his talents. Eventually he overreaches himself by summoning a certain countess who had previously arranged with the police to follow her whenever she is subjected to the mysterious impulse. The story, though both slight and unpleasant, is by no means badly told.

SCHOOL-BOOKS.

Chambers's Geographical Readers. Standards III. and IV.—*Chambers's Graduated Readers.* Book V. (Chambers.)—The 'Geographical Reader' for Standard III. includes the geography of England and Wales, and that for Standard IV. treats of Scotland, Ireland, British North America, and Australia. Both give in readable form a sufficient amount of geographical information to serve as an introduction to the study and at the same time answer the purpose of reading books.—The lessons in the 'Graduated Reader' consist of extracts in prose and verse from standard authors, graduated throughout. Though not remarkable for literary excellence, they have the advantage of being generally within the young reader's comprehension, and likely to exercise a beneficial influence over his mind and character.

Exercises in French Syntax, with Rules. By G. Sharp, M.A. (Rivingtons.)—Mr. Sharp assumes his readers to know the accidence and have some acquaintance with the syntax of French, besides analysis of sentences and Latin. For pupils thus furnished his work is admirably adapted, nor could they have a better means of learning how to write as well as translate French with accuracy. The rules are clearly stated and appropriately illustrated with exercises consisting of short sentences for translation both ways. The longer passages of English for translation into French, which form the conclusion of the book, have an intrinsic value of their own, besides being well fitted for the special purpose in view.

An Italian Conversation Grammar. By N. Perini. (Hachette & Co.)—This book is decidedly superior to the ordinary run of Italian grammars. Signor Perini supplies, especially in the notes, a number of hints about idioms and other matters that cannot fail to be useful to the learner. A great advantage of the work is that the "parole sdruciole" are indicated by the use of type that at once catches the eye. The specimens of Italian prose and poetry given at the end of the volume are too short to be of use, and had better have been omitted. Signor Perini, it may be remarked, mistranslates the last line of Petrarch's well-known sonnet which he prints at p. 228.

A Digest of English History, 1689-1760. By M. Gutteridge. (Relfe Brothers.)—There is a good deal to be praised in this little book, but the author's judgment is scarcely equal to his industry. For instance, in his account of George II. he barely mentions the death of Queen Caroline. He is generally accurate, but there are a few slips. The night march of the Highlanders in

1746 upon Nairn began in the evening, not in the early morning. He gives an analysis of the battle of Saragossa, but slurs over the more important battles at Brihuega and Villa-Viciosa. That of Almanza he omits altogether.

Compendium of English Church History from 1688 to 1830. With a Preface by J. Rawson Lumby, D.D. (Cambridge, Deighton, Bell & Co.; London, Bell & Sons.)—This is a respectable compilation drawn up by a painstaking person under the supervision of Prof. Lumby, and intended to serve as a handbook for candidates for the ordinary theological degree at Cambridge. The usual authorities have been consulted and "boiled down" in the usual fashion, but the book is not compiled with the skill which such manuals usually exhibit nowadays. Prof. Lumby's name will ensure a sale for the volume such as the book could hardly have won upon its merits. It is odd to read that the founder of the Independents was "Robert Brown, a gentleman of Rutlandshire." Is that all? Also it is odd to learn that George Fox published in 1694 a journal of his life, travels, and sufferings, seeing that he died in 1690. Scarcely less odd is it to find Dr. George Hickes, the greatest Orientalist of his day and the deprived Dean of Worcester, spoken of as "a noted Nonjuror, Hickes by name." From books of this class, however, we have no right to expect too much; they have a mission, and in this instance the mission will probably be fulfilled.

OUR LIBRARY TABLE.

UGO FOSCOLO'S letters are prized by his countrymen as some of the best and most patriotic that have been penned by the many martyrs of Italian liberty. But until now the world has only been permitted to see the public side of Foscolo's character, and though it was known that he was ardently attached to his family, and especially to his mother, little of this appeared in his printed correspondence. Prof. C. Antona-Traversi has had the good fortune to have access to all Foscolo's family letters, and has now published the greater part of them in a volume entitled *Ugo Foscolo nella Famiglia* (Milan, Hoepli). As expressions of tender feeling, of deep devotion, of generous emotion, these letters are masterpieces. We learn thence to honour Foscolo as the most reverent and loving of sons to a mother who, as her letters show, merited this devotion. We see him the best of brothers, the most self-sacrificing of uncles. Of general interest, as throwing new light upon the life and career of the Italian poet and exile, there is little or nothing in this correspondence, which is mainly domestic in its character. On this account Prof. Traversi might have done well to have made rather more selection. Foscolo's reiterations of affection for and longing after his family grow a little wearisome to an outsider. But perhaps in making this criticism we judge too much as foreigners, forgetting that to the Italians all that emanates from the poet's pen is of supreme interest. We certainly hail the volume with satisfaction, and for the reason that it throws an amiable light upon a man whom it is not always possible to reverence. Yet perchance this book furnishes the key-note to those very errors which we deplore. Foscolo's nature was clearly soft and impressionable, and it was the reaction of these qualities that made him fall into occasional weaknesses, unworthy of one who had sacrificed his whole life to a noble idea.

We have on our table *Notes on the Life of John Payne Collier*, by H. B. Wheatley (Stock),—*At Home in Paris*, 2 vols., by Blanchard Jerrold (Allen & Co.),—*A Western Journey with Mr. Emerson* (Boston, U.S., Little, Brown & Co.),—*Macaulay's Milton*, edited by A. Mackie (Longmans),—*The Labor-Value Fallacy*, by M. L. Scudder (Chicago, Jansen & Co.),—*Photography for Amateurs*, by T. C. Hepworth (Cassell),—

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Lectures on General Nursing, by Miss Eva C. E. Lückes (Kegan Paul).—*Forests and Forestry of Northern Russia and Lands Beyond*, compiled by J. C. Brown (Edinburgh, Oliver & Boyd).—*The Repentance of Nussouh*, translated by M. Kempson (Allen & Co.).—*In the Watches of the Night*, Poems, Vols. II. and III., by Mrs. H. Dobell (Remington).—*Sketches and Studies*, by E. C. Lefroy (Blackheath, Burnside).—*Echoes from Theocritus*, by E. C. Lefroy (Blackheath, Burnside).—*Via Crucis, Poems*, by the Very Rev. John A. Jackman (Dublin, Gill).—*The Book of Job*, edited by A. B. Davidson (Cambridge, University Press).—*Miracles*, by S. Cox, D.D. (Kegan Paul).—*Christianity versus Infidelity*, Notes on Ingersoll, by the Rev. L. A. Lambert (Hodges).—*Beowulf*, Part II., edited by A. Holder (Williams & Norgate).—*Die Leibesgenossenschaft in Russland*, by Dr. J. Engelmann (Trübner).—*Die Wohnungen der Arbeitenden Klassen in London*, by Dr. W. Ruprecht (Göttingen, Ruprecht).—*and Julianus Affälligen in Bild von den Dönde Antiken*, by J. Centerwall (Stockholm, Fritze). Among New Editions we have *A Key to the Waverley Novels*, by H. Grey (Griffith & Farran).—*Tourist's Guide to Cornwall and the Scilly Isles*, by W. H. Tregellas (Stanford).—*Tobemorey*, by the author of 'Stronbury' (Edinburgh, Macniven & Wallace).—*Ben Mäner's Wooing*, by H. Lee (Smith & Elder).—*and Airy Fairy Lilian*, by the author of 'Phyllis' (Smith & Elder).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Bailey's (Rev. B. H.) *The Mela at Tulsipur, Missionary Life in India*, 4/6 cl.
Burch's (H. E.) *Wind and Wave fulfilling His Word*, 3/6 cl.
Currie's (Rev. J.) *Sermons and Lectures for Sundays and Holy Days*, 8vo, 7/6 cl.
Cushman's (Rev. G. F.) *Doctrine and Duty*, cr. 8vo, 5/ cl.
Dent's (Lady B.) *From "The Beginning" to "The Glory," Lessons for Bible Classes*, cr. 8vo, 3/6 cl.
Macnaughton's (Rev. S.) *The Gospel in Great Britain*, 3/6 cl.
Symington's (A. M.) *The Story of Joseph read in the Light of the Son of Man*, 12mo, 2/6 cl.

Fine Art.

Birthday Book of Art and Artists, compiled and edited by E. D. Adams, 4/6 cl.
Smith's (G. W.) *Illustrated Handbook of Art History: Painting, Spanish and French*, cr. 8vo, 5/ cl.

Poetry and the Drama.

Adams's (E. D.) *Flower and Leaf, their Teachings from the Poets*, cr. 8vo, 5/ cl.
Byron's (Lord) *Poetical Works*, 12 vols., in box, 21/ cl.
De Vere's (A.) *Works: Vol. 3, Alexander the Great, &c.*, 6/ cl.
Fain's (J.) *Shakespeare and Montaigne, an Endeavour to explain the Tendency of "Hamlet"*, cr. 8vo, 5/ cl.
Filleul's (M.) *Eden Tremaine, or the Poem without an Ending*, cr. 8vo, 3/6 cl.
Folkard's (R.) *Plant Lore, Legends, and Lyrics*, 8vo, 16/ cl.
Ginner's (J. B.) *The Death of Othello, and other Poems*, 5/ cl.
Lamb's (C.) *Poems, Plays, &c.*, Introduction by Ainger, 5/ cl.
Life Songs, illustrated by the Marchioness of Waterford and the Countess of Tankerville, 4to, 42/ cl.
Bous's (Lieut.-Col.) *Conradin*, 12mo, 2/ cl.

Philosophy.

Fowler's (T.) *Progressive Morality*, cr. 8vo, 5/ cl.

History and Biography.

Anne Boleyn, a Chapter of English History, 1527-1536, by P. Friedmann, 2 vols., 8vo, 28/ cl.
Bright (Right Hon. J.) *Life and Opinions of*, cr. 8vo, 3/ cl.
Fifty Years of Public Work of Sir Henry Cole, 2 vols., 38/ cl.
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Lather (Martin), Student, Monk, Reformer, by John Rae, illustrated, cr. 8vo, 7/6 cl.
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Geography and Travel.

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FOREIGN.

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Gambetta (L.): *Discours et Plaidoyers Politiques*, Vol. 10, 7fr. 50.
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Verne (J.): *L'Archipel en Feu*, 5fr.

A JEU D'ESPRIT OF SIR JOSHUA REYNOLDS.

York Street, Covent Garden, Sept. 30, 1884.

WILL you allow us to call your attention to the fact that the *jeu d'esprit* written by Sir Joshua Reynolds, which is to appear in the next number of the *Antiquarian Magazine*, so far from being "hitherto unpublished," was printed in Croker's edition of Boswell's 'Life of Johnson' with Johnsoniana at least fifty years ago, and has uninterruptedly appeared in Wright's edition of that publication down to the present day?

GEORGE BELL & SONS.

'FACSIMILES OF NATIONAL MANUSCRIPTS OF IRELAND.'

THIS work, which is edited by Mr. John T. Gilbert, F.S.A., for Her Majesty's Government, has been just brought to a conclusion by the completion of the second section of its fourth volume.

One of the most elaborate and highly embellished publications of its class undertaken in these countries, it is intended to form a comprehensive paleographic series for Ireland, the want of which has long been felt. Commencing with the earliest Irish manuscripts extant, the work furnishes, in chronological order, characteristic specimens of the documents which have come down from each of the classes which in past ages formed principal elements in the population of Ireland or exercised an influence in her affairs. With these reproductions are combined facsimiles of writings connected with eminent personages or transactions of importance in the annals of the country to the early part of the eighteenth century.

The specimens are reproduced as nearly as possible in accordance with the originals, in dimensions, colouring, and general appearance. Characteristic examples of styles of writing and calligraphic ornamentation are, so far as practicable, associated with subjects of historic and linguistic interest. Descriptions of the various manuscripts are given by the editor in the introductions. The contents of the specimens are fully elucidated and printed in the original languages opposite to the facsimiles, line for line,

without contractions, thus facilitating reference and aiding effectively those interested in paleographic studies. In the work are also published in full, for the first time, many original and important historical documents.

The period from the reign of James I. to the early part of the eighteenth century is illustrated in the concluding volume (part iv. 2), the plates in which begin with No. 41, and are as follows:—41. Map of lands in Ulster granted by James I. to the City of London, "as divided and set out to the twelve London Companies," Clothworkers, Drapers, Fishmongers, Goldsmiths, Grocers, Haberdashers, Ironmongers, Mercers, Merchant Tailors, Salters, Skinners, and Vintners. 42. "The buildings belonging to the Company of Drapers at Monnemore," in the county of Londonderry. 43. "The Fishmongers' building at Balle-Kelle, ten miles from London-Derry." 44. "The plat of the cittie of London-Derry." The city is depicted as "compassed about with a very strong wall of stone," with four battlemented gates, drawbridges, portcullises, bulwarks, and ramparts. The whole number of inhabitants is set down as 109 families, dwelling in stone houses. These maps and plans, now published for the first time, are among the chief materials extant for illustrating the style and character of the buildings erected in the early years of the Ulster Plantation. 45, 46. Letters from Sir James Ware to Sir Robert Cotton, and from Archbishop Ussher to Sir Henry Spelman. 47. Historical Register of the town of Kilkenny, by Robert Rothe. 48. Letter from David Rothe, Roman Catholic Bishop of Ossory, A.D. 1624. 49. Council Book of the town of Galway. 50. Annals of Ireland by the "Four Masters." 50*. Colgan's 'Acta Sanctorum Hibernie.' 51. Petition from members of the House of Commons in Ireland, A.D. 1640, with eighty autographs. 52. Examination of Hugh Mac Mahon, "taken at the rack," at Dublin, in connexion with the rising of the Irish in 1641. 53. Order with autographs of Lords Justices and Privy Council of Ireland, A.D. 1642. 54. Letter to Pope Urban VIII. from Viscount Mountgarrett and Supreme Council of the Irish Confederation, Kilkenny, A.D. 1644. 55, 56. French plans of the cities of Cork and Limerick. 57. History of the House of Ormonde, by William Roberts, Ulster King of Arms, 1642-1655. 58. Pictorial Address to Viceroy of Ireland at Kilkenny, with coloured drawings in allusion to the treaty for peace between the Irish Confederation and Charles I. 59. Irish Thees at the Sorbonne, Paris, 1647-8, with allegorical figure and escutcheons. 60. Letter from Sir Arthur Aston, written in Drogheda during the siege by Cromwell in 1649. 61. Letter from Owen O'Neill, General of the Irish of Ulster, 1649. 62, 63. Letters from Cromwell and Major-General Hugh O'Neill in connexion with the siege of Clonmel, 1649-50. 64. Letter from Queen Henrietta Maria to Marquis of Ormonde, 1650. 65. Autographs of Parliamentary Commissioners and officers in Ireland, A.D. 1652. 66. Account of Cromwell's proceedings at Clonmel, from the 'Aphorismal Discovery of Treasonable Faction.' 67, 68. Autograph letters from Charles II. at Cologne to Marquis of Ormonde, A.D. 1654-5. 69. Cromwellian Roll of Account of Money received and paid for public use in Ireland, A.D. 1649-56. The specimen of this important and hitherto unpublished document here reproduced is richly ornamented in gold, silver, and colours. At top in the centre is an escutcheon, surmounted by a crown, bearing the cross of St. George for England, the harp for Ireland, the saltire of St. Andrew for Scotland, and charged with a lion for Cromwell. The supporters are a crowned lion and a dragon. Below is Cromwell's motto: "Pax queritur bello." The head-line of the roll is in large characters of gold, and within the frame of the elaborate initial letter is a miniature of the Protector in armour. The background is green and brown; on a light blue circular border is the inscription: "Oliver,

by the grace of God, Lord Protector of the Commonwealth of England, &c." Floral decoration and the figure of an angel blowing a trumpet are also introduced. At the top of the right margin is an escutcheon of the Cromwell arms, in gold, silver, and colours, encompassed with banners, trumpets, and weapons of war. In double columns underneath are seventeen escutcheons, also in gold, silver, and colours, of officials whose names appear on the roll. The portions of the document in sequence to that on the plate are given in the appendix. 70. Certificate from Thomas, Earl of Ossory, A.D. 1660, on marriage of James, Duke of York. 71. Petition from "Doctors of Physic" in Ireland, A.D. 1664. 72. Compendium of Annals of Ireland by Duaid Mac Firbis. 73. History of Ireland by Geoffrey Keating. 74. English version of Keating's History of Ireland. 75. Gaelic Topographical Poem, a fine specimen of minute Gaelic penmanship. 76. Memoirs of Rinuccini, Nuncio to Ireland. 77. Letter from Oliver Plunket, Roman Catholic Archbishop of Armagh and Primate of Ireland, A.D. 1672. 78. Letter from Peter Talbot, Roman Catholic Archbishop of Dublin, A.D. 1673. 79. Letter from Arthur, Earl of Essex, Viceroy, and the Privy Council of Ireland, A.D. 1675. 80. History of the Irish Confederation and the war in Ireland, A.D. 1641-43, by Richard Bellings. 81. Autograph letters from Charles II. and Queen Catherine, in relation to Thomas, Earl of Ossory, A.D. 1680. 82. Letter from Richard, Earl of Tyrconnell, Viceroy of Ireland, A.D. 1686. 83. "Black Book" of the King's Inns, Dublin. 84-5. Charter to Dublin from James II., A.D. 1687, ornamented in gold and colours, with miniature, civic and vice-regal arms, and escutcheons of Lord Mayor and aldermen. 86. Monition by Society of Friends at Dublin, A.D. 1688. 87. Letter from Frederic, Duke of Schonberg, Commander-in-Chief in Ireland for William III., A.D. 1689. 88. Letter from Postmaster of Belfast, A.D. 1690. 89. Letter written by Sir Richard Nagle in Limerick during the siege, A.D. 1691. 90. Letters from Patrick Sarsfield, Earl of Lucan, A.D. 1691. 91. Memoirs of Dumont de Bostaquet, who served under William III. in Ireland. 92. Letter from James II., A.D. 1698, in relation to Irish College at Rome. 93. 'Case of Ireland,' by William Molyneux, A.D. 1698. 94. Certificate from Charles O'Brien, Lord Clare, Marshal of France, dated at St. Germain en Laye, 1705. 95. Letter to Edward Lhuyd, Oxford, from Roderic O'Flaherty, author of 'Oggia.' 96. 'Macariæ Excidium,' secret history, A.D. 1688-91, with map of Ireland under designation of Cyprus. 97. Jacobite history of Irish affairs, entitled 'Light to the Blind.' 98. Letter from Donogh Mac Carthy, Earl of Clancarty, dated at Hamburg, 1712. 99. Autobiographical Memoranda by Jonathan Swift. 100. Diploma to Sir Charles Wogan and the Irish officers who, under great difficulties, liberated the Princess Clementina Sobieski from detention at Innsbruck and conveyed her to Italy, where she married James Francis Stuart, claimant to the throne of England.

Appendix 1, 2. Ancient Book of Hymns and Psalter, with Irish ornamental letters, in sequence to alphabets of similar characters given in preceding parts of the work. 3. "Red Book" of Ossory. 4, 5. Illustrated Charter Roll of Waterford, with coloured figures of King John, Henri de Loundres, Archbishop of Dublin, Mayors of Dublin, Cork, Limerick, and Waterford, and of Sir John Moriz, Lord Deputy of Ireland for Edward III. 6. Register Book of the city of Waterford. 7, 8. Funeral certificates, with banners and emblazons of arms, of Gerald, Earl of Kildare, A.D. 1611-12, and of Thomas, Earl of Ormonde and Ossory, A.D. 1615. The publication concludes with a copious index to the entire work. The value and interest of the series have, the editor states, been much augmented by the hitherto unpublished docu-

ments included in it through the liberality of the Duke of Devonshire, the Duke of Leinster, the Marquis of Ormonde, the Marquis of Drogheda, the Earl of Leicester, the Earl of Fingall; the Provost and Senior Fellows of Trinity College, Dublin; the Royal Irish Academy, Dublin; and the Municipal Corporations of Dublin, Kilkenny, and Waterford.

HEINE IN BRITANNY.

18, Bradmore Road, Oxford, Sept. 29, 1884.

I HAVE been lately turning over the pages of a little book entitled "Bepred Breizad. Toudours Breton. Poésies Bretonnes, avec Traduction Française en regard, par F. M. Luzel. Morlaix, 1865." The poem (No. 12) on p. 100 is called 'Ann Itron Varia Sant Karé,' i.e., 'Notre Dame de Saint Caré.' On glancing over the French translation I soon found that the piece was strangely familiar, being essentially nothing else than the well-known poem of Heine's, 'Die Wahlfahrt nach Kevlaar,' published in May, 1822. All the circumstances of the story are the same in both pieces, except that the scene is laid in Brittany in the Breton poem, and the youth's name is "Jannik" (Johnnie), instead of "Wilhelm." How is this coincidence to be accounted for? Both poets put forward the claim of originality. Heine, in a note to the poem, which is dated May 16, 1822, gives a circumstantial account of the origin of the story, telling us that it was suggested by what had been told him by a little schoolfellow at Düsseldorf, and by the after-history of his friend. M. Luzel, in his preface, speaks of all the poems as his, as belonging to Brittany, and gives no hint that this one is borrowed from any German source. It would take up too much of your space to give the whole of Heine's poem and the French version of the Breton one, but perhaps you will find room for a few characteristic verses of Heine, compared with the corresponding lines rendered from the "original" Breton *gwerz* :—

Heine.
Die Mutter-Gottes zu Kevlaar
Trägt heut ihr bestes Kind;
Heut hat sie Viel zu schaffen,
Es kommen viel' kranke
Leut'.

Die kranken Leute bringen
Ihr dar als Opferd'nd'
Aus Wachs gebildete Glieder,
Viel wächserne Füss' und
Händ'.

Und wer eine Wachshand
Opfert,
Dem heilt an der Hand die
Wund';
Und wer einen Wachsfuss
opfert,
Dem wird der Fuss gesund.

Nach Kevlaar ging Mancher
auf Krücken,
Der jetzt tanzt auf dem Seil,
Der Mancher spielt jetzt die
Bratsche.*
Dem dort kein Finger war
heill.

Die Mutter nahm ein Wachsl-
licht,
Und bildete draus ein Herz,
"Bring das der Mutter-
Gottes,
Dann heilt sie deinen
Schmerz."

Der kranke Sohn und die
Mutter,
Die schliefen im Kämmer-
lein;
Da kam die Mutter-Gottes
Ganz leise geschritten herein.
Sie beugte sich über den
Kranken,
Und legte ihre Hand
Ganz leise auf sein Herz,
Und lächelte mild und
schwand.†

Da lag dahinstreckt
Ihr Sohn, und Der war todt;
Es spielt auf den bleichen
Wangen
Das lichte Morgenroth.

Luzel.
La Sainte Vierge de Saint
Caré a fort à faire aujour-
d'hui encore! On lui a mis
une robe de satin blanc.

Et de tous les coins de
Bret-Leil les malades et les
infirmes viennent la voir.
Tous lui consacrent des cœurs,
ou des mains, ou des pieds
de cire blanche, chacun selon
sa maladie.

Celui qui lui consacre un
pied ou un cœur de cire voit
tôt après, sans faute, guérir
son pied ou son cœur malade.

Plusieurs sont venus dans
ce lieu avec des béquilles, que
l'on voit maintenant aux
lutes, ou dansant au par-
don, dès que la bombarde se
fait entendre.

La mère prend un cierge de
cire, et le pétrit en forme de
cœur.

Le fils et la mère sont
couchés dans une petite et
pauvre chaumière; et voilà
qu'entre dans la maison la
Mère de Dieu, la Vierge
Marie.

Sans faire de bruit, tout
doucement, elle pose la main
sur le cœur de Jannik, — elle
lui sourit aussi, — après quoi
elle se retire.

Son fils était mort! le soleil
levant remplissait la chaumière, et il paraissait lui
sourire encore.

A. L. MAYHEW.

* A kind of bass viol, the Italian *viola da braccio*.

† A kind of wind instrument played at the Breton dances.

A LETTER OF CROMWELL'S.

Birmingham, September, 1884.

I AM indebted to the kindness of Mr. John Webster, M.P., for permission to forward to you the following letter from Cromwell, which is now in his possession, and which, so far as I am aware, has never before been published. Apart from its intrinsic interest, and from the picture which it presents of mingled confidence and watchfulness, it is an admirable example of the quiet strength of style habitual with the great "imperator," who "made all the neighbour princes fear him." The Chevalier de Morreille appears to have been his agent at Versailles; I have no conjecture to hazard as to the prince mentioned :—

MONSIEUR LE CHEVALIER.—Je suis bien sensible aux félicitations de votre Prince. Il sent, quoique de sang royal, que les souverains ont des devoirs, que quand ils sacrifient les peuples à leurs caprices les peuples ont droit de leur demander compte et de mettre terme à leurs violences. Nous avons sévi contre le nôtre, c'est un exemple utile dont ses confrères voudraient nous punir. Ils aiment les esprits foibles et les dévots, mais j'ai l'œil ouvert sur ses intrigues, et ne suis pas la dupe du Cardinal. Je suis bien aise cependant qu'un membre de famille souveraine applaudisse à ce que nous avons fait. Son approbation clora la bouche aux autres. C'est vous qui lui donnez une manière de penser si juste. Je charge de vous témoigner combien je suis satisfait.

Westminster, 10 Juin, 1654.
Au Chevalier de Morreille.

The letter is written by a secretary; the signature is original. OSMUND AIRY.

THE LIBRARY ASSOCIATION AT DUBLIN.

THE novelty of a visit to Dublin formed an appreciable attraction to many of the members of the Library Association who assembled in that city this week for their seventh annual meeting, and the beauty of Dublin Bay and its picturesque shores seemed to surprise some of the visitors who came to Ireland for the first time. On Tuesday, the first day of the meeting, the librarians assembled in the handsome old examination room of Trinity College, the rooms of which are hung with full-length portraits of the founder, Queen Elizabeth, and of other historical personages. The meeting, however, was held in the old museum, or new examination room. The address of Dr. Ingram, President of the Association, was a carefully written history of the library of Trinity College and its contents, both printed books and manuscripts. The audience, numbering more than one hundred persons, were invited to examine the library and its treasures in the afternoon. Among the latter was the Virgil printed by Vindelino de Spira at Venice in 1470, which forms part of the bequest of Dr. Quin, and is exhibited together with the hammer used by the auctioneer in selling this rare book. A quaint Latin inscription is inscribed on a silver plate on the mallet. Two of the greatest curiosities in the library are the 'Book of Kells,' a thick folio MS. copy of the Gospels, beautifully illuminated, and a thick quarto volume called the 'Book of Armagh,' of which Dean Reeves gave an exhaustive account in the afternoon. It contains several documents beautifully written a thousand years ago.

Mr. Bullen read a paper of no little interest on the contemporary evidence as to Gutenberg's right to priority as the inventor of printing by movable types. The evidence is contained in a letter written in 1470 by M. Fichet. The letter was found printed in a copy of the rare book 'Orthographia' now at Basle, and refers to Gutenberg under the name of "Bone Mowtanus." In the discussion that followed, Dr. Garnett referred to the statement of an Italian writer named Passi to the effect that the Chinese brought printing into Europe.

After inspecting the Trinity College Library, some of the librarians visited the Record Office, Four Courts, and found much to admire in the

astonishing order educed out of chaotic heaps of papers by the skill and patience of Sir Samuel Ferguson. The mechanical arrangements for giving easy access to every manuscript also will repay attention by their novelty and convenience. The account of Wednesday's meeting must be deferred till your next number. R. H.

"ESPERUS HIS LAMPIS."

The Observatory, Crowborough, Sept. 29, 1884.

HESPERUS was the name given by the ancients to the evening star, whether it happened to be Jupiter or Venus, for the name was not given exclusively to the latter.

The Greeks were sometimes in the habit of considering either gender as applicable to Venus. Thus Bogan, in his 'Archeologie Attique' (lib. i. cap. i.), says: "The fashion of her picture they had from the Cyprians (viz.), with a head and all like a man as farre downe as the girdle, and all the rest like a woman..... inasmuch that many have been scrupulous whether they should call her Deum, or Deam, for there is one that saies—'Pollentemque Deum Venerem,' which Macrobius himselfe commends for the best, and therefore in Virgil, 'Æn.' 2, v. 632, reads—'Descendo et ducente Deo flammam inter et hostes expedit,' and not Dea; and so Aristophanes calls her *Ἀφροδίτη*, in the masculine gender. But now this makes more worke, and therefore.....they made it a custom for the men to sacrifice to her in womens apparell and women in mens."

C. L. PRINCE.

THE COMING PUBLISHING SEASON.

THE announcements of Messrs. Longman include Lady Brassey's book, 'In the Trades, the Tropics, and the "Roaring Forties";' 'Carlyle's Life in London, from 1834 to his Death in 1881,' by Mr. Froude; 'Stray Shots, Political, Military, Economical, and Social,' by Sir E. Sullivan, Bart.; 'The Black Poodle, and other Stories,' by F. Anstey; 'Custom and Myth: Studies of Early Usage and Belief,' by Andrew Lang, M.A.; the first volume of a 'History of England under Henry IV.,' by J. H. Wylie, M.A.; 'Above the Snow Line: Mountaineering Sketches between 1870 and 1880,' by C. Dent, Vice-President of the Alpine Club; and a 'Memoir of Count Giuseppe Pasolini, late President of the Senate of Italy, translated and abridged by the Dowager Countess of Dalhousie.

Messrs. Trübner & Co. promise an illustrated edition of Mr. Arnold's 'The Light of Asia'; 'The Guide of the Perplexed' of Maimonides, translated and annotated by Dr. Friedländer; 'The Life and Works of Giordano Bruno'; 'The World as Will and Idea,' by Arthur Schopenhauer, translated from the German by R. B. Haldane, M.A., and John Kemp, M.A., vols. ii. and iii., completing the work; 'Simplified Grammar of the Pali Language,' by Dr. Müller; 'Grammaire Albanaise,' by Wassa Pasha; 'The Coins of Southern India: The International Numismata Orientalia,' by Sir W. Elliot, vol. iii. part ii.; a new novel, entitled 'The Coparceners'; 'Poems, Lyrical and Dramatic,' by Evelyn Douglas; 'The Wild Flowers of the Riviera,' by Clarence Bicknell, illustrated; 'South African Butterflies, a Monograph of the Extra-Tropical Species,' by Roland Trimen, F.L.S., F.Z.S., M.E.S.; 'The Year-Book of Australia for 1885'; 'Slavonic Law,' by W. R. Morfill, M.A.; 'The Wave of Translation, in its Application to the Three Oceans of Water, Air, and Ether,' by the late J. Scott Russell, M.A.; 'Air Analysis, a Practical Treatise on the Examination of Air,' by J. A. Wanklyn and W. J. Cooper; 'The Mammoth and its Lessons,' by H. H. Howorth; 'The History of Cholera in India from 1862 to 1881,' by Deputy-Surgeon-General H. W. Bellew; 'A Calendar of the Oriental Institute, Woking'; 'The Nigritians,' by A. Featherman, forming

vol. i. of a series entitled "Social History of the Races of Mankind"; and the following new volumes in Trübner's "Oriental Series": 'Si-Yu-Ki, Buddhist Records of the Western World,' translated from the Chinese by Samuel Beal, 2 vols.; 'The Life of Buddha and the Early History of his Order,' translated by W. W. Rockhill; 'Manava-Dharma-Castra, the Ordinances of Manu,' translated from the Sanskrit by the late A. C. Burnell and E. W. Hopkins, Ph.D.; 'Sāṅkhya Aphorisms of Kapila,' with illustrative extracts from the commentaries, Dr. Ballantyne's translation, re-edited by Fitzedward Hall; 'A Comprehensive commentary to the Qurān,' by Rev. E. M. Wherry, M.A., vol. iii.; 'The Life and Travels of Alexander Cosma de Körös between 1819 and 1842,' by Theodore Duka.

Messrs. Williams & Norgate will publish a second edition of 'The Evolution of Christianity,' to which the author will attach his name, and to which he has added a number of dissertations explaining his standpoint and answering critics. They will also publish for the Hibbert Trustees a volume by Reginald Lane Poole, entitled 'Illustrations of the History of Mediæval Thought in the Departments of Theology and Ecclesiastical Politics'; a translation of Prof. Schrader's 'The Old Testament and Cuneiform Inscriptions,' for which the author has supplied so many additions that it may almost be considered a new edition; Réville's 'Prolegomena of the History of Religion,' translated by Mrs. Stevens Squire; and 'An Agnostic's Progress from the Known to the Unknown,' the author of which is an Australian.

Messrs. Griffith, Farran, Okeden & Welsh announce 'The Mystery of Beechey Grange,' by the Rev. H. C. Adams; 'Two Stories of Two,' by Stella Austin; 'Family Feats; or, the Old Home,' by Mrs. R. M. Bray, illustrated; two new volumes of 'The Girls' Own Favourite Library'; a reprint of the 1792 edition of 'The Looking-Glass for the Mind,' printed almost entirely with the actual wood-blocks of the illustrations drawn and engraved for it by Bewick, with a preface by Charles Welsh; 'Mabel in Rhymeland,' by Edward Holland, C.C.S., illustrated; 'Three Fairy Tales,' by Pan; 'The Rivals of the Cornfield,' by the author of 'Genevieve's Story'; 'Grandfather,' by Miss E. C. Phillips; 'The Wild Horseman of the Pampas' and 'The Boy Slave of Bokhara,' by David Ker; 'Little People of Asia,' by Olive Thorne Miller; new volumes in the "Cherry Series" of eighteenpenny books; 'Dictation Exercises,' arranged by the editor of 'Poetry for the Young,' in four parts; new volumes in the "Hawthorn Series" of shilling books; 'A Dictionary of English History,' by Myra Marbron; four 'Historical Reading Books,' by Oscar Browning; 'Trowel, Chisel, and Brush,' by Henry Grey, author of 'Classics for the Million'; 'A Summer Christmas,' by Douglas B. W. Sladen; 'Mamma's Bible Stories,' third series, by M. L. M. (daughter of Mrs. Daniel Wilson, the author of the first and second series); 'Outlines of the Saints, St. Andrew, St. Thomas, St. Stephen, and St. John, and the Holy Innocents,' by the author of 'Word Pictures,' &c.; 'The Altar Hymnal'; 'Thoughts and Verses,' collected and arranged by Annie Cazenove; 'The Diary of an Actress,' edited by the Rev. H. C. Shuttleworth; 'The Disk,' a prophetic reflection, by E. A. Robinson and G. W. Wall; and 'A Voice from the Dim Millions,' edited by C. Despard.

Messrs. F. Warne & Co.'s list of new books comprises M. J. Bach McMaster's 'History of the People of the United States,' vol. ii.; an edition of Gray's poetical works, on handmade paper, with eight original illustrations by Birket Foster printed on india paper, and limited to one hundred copies; 'Peter Penniless, Gamekeeper and Gentleman,' by G. Christopher Davies, author of 'The Swan and her Crew'; 'Godfrey Malden; or, the

Squire's Grandsons,' by Mrs. J. F. B. Firth; a new edition of 'Abbeys, Castles, and Ancient Halls,' in 3 vols., illustrated with twelve photographs by Frith; 'St. Nicholas Volume for Boys and Girls'; a new library edition, in 8 vols., of Charles Knight's 'Half-Hours with the Best Authors' and 'Half-Hours of English History'; 'The Land of Fire,' by Capt. Mayne Reid; a new copyright work by the Rev. E. P. Roe, entitled 'A Young Girl's Wooing: a Love Story'; two volumes in the "Chandos Classics," viz., 'Baron Munchausen' and Hawthorne's 'Mosses from an Old Manse'; 'Old Ransom; or, Light after Darkness,' by C. H. Barstow; 'The Standard Commercial Handbook,' comprising a dictionary of the English language, with 30,000 references, a gazetteer of the world, with 30,000 references, and a complete mercantile calculator of interest tables, trade tables, and all known information necessary for commercial transactions; W. J. Gordon's 'Bijou Calculator and Mercantile Treasury'; two Scripture textbooks, printed in colours and edited by Miss Keary, entitled 'Rays of Light' and 'A Basket of Pearls'; 'The Little People's Favourite Album,' 'The Little Folks' Gift-Book,' 'The Globe Picture-Book,' 'The Birthday Present,' 'Tiny Tot's and Little Pinafore's Picture-Books,' six new volumes of untearable gift-books for children, bound in cloth; three new volumes in the "Excelsior Playmates"; and two new series of coloured books, entitled "Warne's Little Playmates" and the "Afternoon Tea Toy-Books."

Messrs. Charles Griffin & Co. have in the press a treatise on 'The Stability of Ships,' for the use of naval constructors, shipbuilders, and others, by Sir Edward James Reed, M.P., F.R.S., with numerous tables, diagrams, and folding plates; a new edition of Phillips's 'Manual of Geology,' rewritten and edited by Mr. R. Etheridge, F.R.S., of the Natural History Department, British Museum, and Prof. H. Govier Seeley, F.R.S. (vol. i. Physical Geology, by Prof. Seeley; vol. ii. Stratigraphical Geology—Palæontology, by Mr. Etheridge); 'A Manual of Human Physiology,' including histology and microscopical anatomy, with special reference to practical medicine, by Prof. L. Landois, of Greifswald, translated from the fourth German edition by Prof. W. Stirling, M.D., D.Sc.; the Hunterian Lectures for 1884, 'On Mammalian Descent,' by W. K. Parker, F.R.S., Hunterian Professor at the College of Surgeons, being nine lectures delivered in the theatre of the College, February, 1884, with illustrations; 'From Source to Sea; or, Gleanings about Rivers in many Fields,' by W. Powell James, M.A.; a third edition of Prof. Rankine's 'Mechanical Text-Book'; and a second issue of the 'Year-Book of the Scientific and Learned Societies of Great Britain and Ireland,' giving lists of the papers read during 1884.

Messrs. Field & Tuer, of the Leadenhall Press, announce for immediate publication 'The True Story of Mazeppa,' by the Vicomte E. Melchior de Vogüé; 'Socialism of To-day,' by Émile de Laveleye, together with an account of Socialism in England by Goddard H. Orpen; 'Our Grandmothers' Gowns,' by Mrs. Alfred Hunt, illustrated by George R. Halkett; 'Love Letters,' poems by a violinist; 'Tree Gossip,' by Francis George Heath; and 'The Chinese painted by Themselves,' by Col. Tchong-ki-Tong. The same publishers will shortly issue a low-priced and fully illustrated edition of W. M. Flinders Petrie's 'Pyramids and Temples of Gizeh.' The more technical portions of the work, of interest to specialists only, will be omitted.

Mr. Fisher Unwin's list of forthcoming books includes 'A smaller Biblia Pauperum,' or Bible for the poor, "conteynyng Thyrtie and Eyghte Wodecuttes illvstratyng the Life, Parables, and Miracles off Oure Blessid Lorde and Savioure Jhesus Christ, with the Propre Descriptiouns thereof extracted fro the Originall Texte off

John Wiclif," with an introductory preface by the late Dean Stanley. The thirty-eight mediæval wood-blocks from which the present woodcuts are reproduced, and which are now the property of the publishers, were purchased about seventy years since at Nuremberg. They have not been recognized as belonging to any printed book—indeed, it is doubtful if they were ever used at all; and the present work is designed to be a faithful reproduction of a known work of the period (the fifteenth century) from which the blocks appear to date. 'The Seven Ages of Man' is a portfolio of seven photo-gravures illustrative of this familiar extract from Shakespeare, and is issued in conjunction with the same American firm who last season produced an illustrated edition of Gray's 'Elegy.'

Messrs. David Bryce & Son, of Glasgow, have in the press a collection of tales and poems, to be called 'Christmas Gleams.' Among the contributors are Mrs. Lynn Linton, Lord Rosslyn, Mr. W. H. Mallock, Mr. Charles Galland (author of 'Scottish Ballads'), Mr. P. P. Alexander, Mr. T. T. Dykes ('Rockwood'), &c. The book is being edited by Mr. W. Earl Hodgson, of the *Fifeshire Journal*.

The Sunday School Union promise a number of new books for children, and also 'Zoological Photographs,' by J. Hassell, A.K.C.; 'A Primer of Bible Geography,' founded on the latest explorations, by C. R. Conder, R.E.; 'The Blackboard in our Sunday School,' by B. Clarke and F. Beard; and 'The Pentateuch: its Age and Authorship,' by Rev. Dr. Kennedy, &c.

Literary Gossip.

SOME erroneous statements having appeared as to Lord Tennyson's forthcoming volume, we are authorized to state that it will consist of a single dramatic poem, of considerable length, on the subject of Becket.

MISS THACKERAY (Mrs. Richmond Ritchie) is said to be engaged on a new novel.

MISS FOTHERGILL, the author of 'The First Violin,'—who has been out of health for sometime, we regret to hear,—will publish with Messrs. Bentley the serial story 'Peril,' which is passing through the pages of *Temple Bar*. The same publishers promise us a story by Miss Linskill, of Stakeley Dale, Yorkshire, entitled 'Between the Heather and the Northern Sea.' Miss Linskill wrote 'Tales of the North Riding' under the pseudonym of "Stephen Yorke."

MR. R. L. STEVENSON'S new novel, 'The Story of Prince Otto,' has been strangely described as a "humorous and fantastic study of modern manners." It is really a romantic comedy, the scene of which is laid in a country marching with Bohemia, and, if a study at all, is a study of morals and marriage. It will begin to appear in *Longman's Magazine* in the first months of 1885, and will in due course be published in book form by Messrs. Chatto & Windus.

THE 'Letters of Jane Austen,' which we mentioned some time back, will be in the hands of the public in two volumes on the 25th inst. Mr. Rice, of Bramber, has kindly allowed a portrait of Jane Austen, painted when she was about seventeen, to be autographed for this work.

MR. SERJEANT BALLANTINE is about to give us another volume of his experiences, which will be issued by Messrs. Bentley under the title of 'From the Old World to the New.'

WE understand that Mrs. Speedy, the wife of Commander Speedy, who accom-

panied Admiral Hewett to make a treaty with the Abyssinian king, is about to relate her experiences of the Soudan and life among the Soudanese. It will be published by Messrs. Bentley at the end of this month.

THAT accomplished Spanish scholar Mr. John Ormsby has completed the entirely new translation of 'Don Quixote' upon which he has for some years been engaged. He has written a comprehensive introduction to the work, and has appended copious notes, together with an account of the chivalry romances which supplied Cervantes with the motive for 'Don Quixote,' and a bibliography which it is hoped will be found fuller and more accurate than any that has yet appeared. His work will be published by Messrs. Smith, Elder & Co. in four octavo volumes.

MR. GOMME'S third volume of the "Gentleman's Magazine Library" is devoted entirely to superstitions. There will be three divisions, namely, "Days and Seasons," "Superstitious Customs and Beliefs," and "Witchcraft." Although Sir Henry Ellis used the magazine for his edition of Brand, there is a great deal of entirely new matter brought together in Mr. Gomme's volume. A curious and exceedingly rare tract of 1592 on witchcraft, relating to the celebrated case of Dr. Fian, and entitled 'News from Scotland,' is printed in full. It is possible that this case brought about King James's Witch Act.

MR. MALLOCK is about to issue through Messrs. Bentley a small volume of 'Essays on Topics of the Day.' It will be ready on the 22nd inst.

MR. AINGER'S edition of Lamb's 'Miscellaneous Essays and Poems' will be published by Messrs. Macmillan & Co. immediately. This, with the previously published 'Essays of Elia,' contains all of Lamb's miscellaneous writings that he had himself selected for preservation in a permanent form. Mr. Ainger has had the privilege of examining Lamb's MS. annotations in an interleaved copy of Wither, now in Mr. Swinburne's possession, besides having permission to quote from unpublished letters in the hands of Mr. W. S. Ayrton and others.

MR. HAMERTON'S new volume on 'Social Intercourse,' which is to appear immediately, deals, in the humorously philosophic style familiar to readers of his 'Intellectual Life,' with a series of problems that encounter us every day in our relations with our fellow men—such as independence, companionship in marriage, family ties, fathers and sons, differences of rank and wealth, priests and women, letters, and the like. The book is appropriately dedicated to the memory of Emerson. Messrs. Macmillan & Co. are the publishers.

MR. W. CAREW HAZLITT, whose 'History of Venice' was published in 1860, is recasting nearly the whole of the first volume of this work, with a view of issuing a new edition, for which he has collected materials both at Venice and at home. Mr. Hazlitt proposes to print one or two papers on 'Venetia Princeps' (probably in the *Antiquary*), showing the aspect and condition of the city during the Middle Ages.

MR. ALFRED ST. JOHNSTON, whose little volume of South Sea reminiscences, entitled

'Camping among Cannibals,' excited a good deal of attention some months ago, has used some of the material collected during his rambles among the islands of the Pacific in the construction of a story of adventure for boys. 'Charlie Asgarde,' as he calls the book, after the name of its hero, will be published immediately by Messrs. Macmillan & Co.

THE Christmas number of *Good Words* will this year consist of a complete story by Mrs. Oliphant, entitled 'The Prodigals; and their Inheritance.' The illustrations are by Mr. R. Barnes.

DR. WILLIAM MUNK, F.S.A., contributes to the October number of the *Genealogist*, which will be issued next week, a curious account of the last illness of King James I. and of the post-mortem examination of his body, from an unpublished MS. long in the possession of the Marwoods of Honiton. The number will also contain the following papers: 'Notes on the Heralds' Visitations,' by Dr. Marshall; 'The Chiefs of Grant,' by Canon Grant; 'Pedigree of Wren,' by Mr. H. Stinton Smith; 'Some Wills in the Public Record Office'; and the continuation of the 'Calendarium Genealogicum,' by Mr. John A. C. Vincent.

CAPT. RICHARD F. BURTON'S translation of the works of Camoens is rapidly advancing. The new instalment, shortly to be issued by Mr. Quaritch, will consist of 'The Rythmas (Lyrics) of Luis de Camoens, part i., Sonnets, Canzons, Odes, and Sestines, literally Englished.' It will be dedicated to Mr. Swinburne.

SIR J. H. RAMSAY has sent another paper on public accounts to the *Antiquary*. It deals with the accounts of Henry VI., and will most likely be printed in the November issue of the above-named journal.

MESSRS. MACLEHOSE & SONS, of Glasgow, will issue immediately a new edition of the poems, sketches, and essays of Janet Hamilton of Coatbridge, which have been for some time out of print.

A NEW and revised edition of General Abbott's work describing his journey from Herat to Khyva more than forty years ago will be brought out by Messrs. W. H. Allen & Co. in about three weeks' time. The gallant general survives, it may be added, to witness the renewed interest in the scenes which he visited so long ago.

LADY WILDE is about to publish with Messrs. Bentley a work entitled 'Driftwood from Scandinavia.' From the same house will also come Mr. Henry Lucy's travels 'From East to West,' and Mr. Hissey's book, 'An Old-fashioned Journey.' Mr. Lucy is the author of the clever novel entitled 'Gideon Fleyce.'

MESSRS. SAMPSON LOW & Co. have made arrangements with Messrs. Harper & Brothers for an English edition of *Harper's Young People*, a journal for children. It will be published in weekly and monthly parts, and will commence on November 15th. Messrs. T. & T. Clark announce a theological magazine, called *The Monthly Interpreter*. Among the contributors will be Dean Plumptre, Dean Howson, Canon Spence, and Prof. R. H. Reynolds.

E. V. B. is engaged on a new book on roses, in which numerous quotations from

the poets of all countries and times on the subject of the rose will occur. It is to be published by Mr. Elliot Stock.

MESSRS. BENTLEY are going to publish 'The Travels in the East' of the Crown Prince of Austria. There will be 200 illustrations.

THE death is announced of Mr. Bates, of Birmingham, who was well known as the editor of 'The Maclise Gallery of Portraits,' from *Fraser's Magazine*.

MR. BENTLEY has reprinted the index to Dean Hook's 'Lives of the Archbishops of Canterbury,' in order to meet the requirements of such persons as omitted to enter their names for the index when it was first issued.

PROF. S. BEAL will lecture at University College, Gower Street, on Tuesday and Thursday next at 3 o'clock, upon 'The Age and Writings of Nāgārjuna Bōdhisattva.'

THE chief feature of the forthcoming volume of the Salt Archaeological Society of Staffordshire will be an annotated transcript of the chartulary of Burton Abbey, by Col. the Hon. G. Wrottesley. As this important chartulary has been in the hands of the Paget family ever since the dissolution of the monasteries, its production in an accessible form will be looked forward to with interest by local historians of Staffordshire and Derbyshire, as well as by scholars generally. The chartulary consists of 156 folios, and the handwriting dates from the beginning of the thirteenth to the end of the fourteenth century, with a few later interpolations.

THE *Hereford Journal*, an old-established county newspaper, has just been acquired by a limited liability company, and Mr. Albert J. Stanton has been appointed editor.

A SALE of books relating principally to the county of Gloucester, the property of the late Mr. J. D. T. Niblett, F.S.A., of Haresfield Court, Gloucestershire, was held at Gloucester on the 18th ult. by Messrs. Bruton, Knowles & Co. of that city. Among the principal lots sold were: Sir Robert Atkyns's 'History of Gloucestershire,' first edition, 1712, 30*l.*; second edition, 1768, 15*l.*; R. Bigland's 'Collections relative to the County of Gloucester,' with the additions privately printed by the late Sir T. Philipps and his executors, 1791-1883, 26*l.*; and Lysons's 'Gloucestershire Antiquities,' first edition, 1791-1803, 10*l.* 10*s.*

THE notable stimulus which has just been given to higher education in Wales is not to be allowed to supersede the facilities previously existing for the study of the Celtic languages and literature. Thus the curriculum of the Liverpool University College for the ensuing term includes a course of lectures by Dr. Meyer, who will expound the 'Mabinogion' for the benefit of students who read Welsh.

A TESTIMONY of admiration is about to be presented to the Provençal poet Frédéric Mistral in the shape of an album, the pages of which will contain signed inscriptions by a number of distinguished Frenchmen, including MM. Victor Hugo, Renan, Legouvé, and Lesseps.

THE 'Life and Letters of Bayard Taylor' will shortly be published at Boston. The

work is edited in part by the widow of the deceased, and we understand that it will contain some interesting correspondence with his prominent literary contemporaries in England and Germany.

THE American Historical Association has now been formally established, with President White, of Cornell; Prof. Winsor, of Harvard; and Prof. C. K. Adams, of Michigan, as its chief sponsors; and Dr. H. B. Adams, of Johns Hopkins University, as secretary. One hundred and twenty well-known American students of history have been invited to become members, and it is intended to offer the honorary membership to a few distinguished historians in Europe.

SCIENCE

GEOGRAPHICAL NOTES.

THE September part of the *Geographische Mittheilungen* contains some comparative statistics on German emigration to North America in 1881-2-3, by Mr. Theodor Paesche, of Washington. There is a long account of Ecuador in 1881, by Mr. G. Earl Church, the United States representative to that state, which first appeared in the United States consular publications, and last year in the *South American Journal*, published in London. Then follows a brief sketch of Herr Alb. Regel's journey in Darwas in the end of 1883; while in a short paper on the snowglows Dr. Lendenfeld, of Sydney, seems to suggest that possibly an unusual quantity of cosmic dust exercised some attractive influence in the Sunda Straits region, leading to the Krakatoa outburst. Some interesting notes follow on Dr. O. Martin's visit to the Fiji Islands, and a long article on the Greeley expedition and its geographical results, by Herr H. Wichmann.

One-half of the newly issued Part II. of Vol. I. of the Royal Geographical Society's *Supplementary Papers* is occupied with Mr. Delmar Morgan's 'Notes on the Recent Geography of Central Asia from Russian Sources,' originally read as a paper eighteen months ago. The delay is accounted for by the fact that new cartographical material had to be obtained, drawn, and engraved. The value of the paper is thus no doubt much enhanced. The part also contains Mr. C. R. Markham's excellent summary of the progress of discovery on the coasts of New Guinea, followed by Mr. Rye's valuable bibliography, to which we have already alluded.

Mor Déchy, the Hungarian traveller, accompanied by Swiss guides, has during the past summer made an extensive journey in the Caucasus. His objects were photography and mountain exploration. In both he was interrupted by an August of unprecedentedly bad weather. Notwithstanding, he has obtained more than two hundred photographs, mostly on the northern side of the great chain between Adai Choch and Elbruz. He made the first ascent of the former peak, about the height of Mont Blanc, and the highest summit of one of the principal groups of the Central Caucasus. He also repeated, under circumstances of the most exceptional difficulty, the ascent of Elbruz, and crossed a glacier pass from Uruspiel into Svanety hitherto undescribed. An itinerary of Mor Déchy's journey will appear in the November number of the *Alpine Journal*, and it is hoped that his photographs may be exhibited at the annual meeting of the Alpine Club in the following month.

Major Serpa Pinto is reported to be on the point of leaving Mozambique for the Nyassa, Lake Tanganyika, and the Upper Congo. His expeditionary force comprises 250 carriers and an armed escort of 100 men enlisted at Inhambane. A lieutenant of the Portuguese navy and an English photographer are attached to it.

Dr. Bush, of New York, who has spent several years in Eastern Asia, is preparing for publication a series of volumes dealing with his travels. His first volume will be devoted to Siam, where he resided for two years.

M. Ludovic Drapeyron's suggestion to establish a National School of Geography at Paris does not appear to have been favourably received either by professional geographers, as represented in geographical societies, or by teachers. The latter are naturally averse to a still further centralization of educational institutions and the creation of an "official" method of teaching geography, whilst the former look upon the appointment of professors of geography in connexion with existing institutions as more likely to attain the object aimed at.

ASTRONOMICAL NOTES.

MANY observations of Wolf's comet (c, 1884) have been made since its discovery on the 17th of September. It was described on the 21st of that month by Baron von Engelhardt, at Dresden, as being about 2' in diameter, strongly condensed towards the centre, and with a stellar nucleus about equal in brightness to a star of the eighth magnitude. An approximate set of elements and ephemeris of the comet have been computed by Dr. C. Zelbr, of the Imperial Observatory, Vienna, by which it appears that it is approaching both the sun and earth, and slowly increasing in theoretical brightness. The perihelion passage will not take place until about the 24th of November, at the distance from the sun of 1.585 in terms of the earth's mean distance. The comet's distance from the earth is now about 0.903 on the same scale, and will slowly diminish during the greater part of this month. Its approximate place, according to Dr. Zelbr's ephemeris (computed for Berlin midnight), will be on Monday next (October 6th) R.A. 21^h 27^m 51^s, N.P.D. 75° 24'; and on Friday following (October 10th), R.A. 21^h 32^m 55^s, N.P.D. 77° 33'. This course is in the constellation Pegasus, and on the 14th inst. the comet will pass within about a degree to the north of the bright star ε Pegasi.

The first part of the collected double-star observations of the late Baron Dembowski has recently been published at the expense of the Lincean Academy, under the editorship of Profs. Otto Struve and Schiaparelli. The second and concluding part is intended to appear at the end of the present month. These will together form the most extensive collection of original double-star observations ever made, amounting to nearly 21,000 measures of more than 4,000 stars. It will be remembered that Dembowski received the gold medal of our Royal Astronomical Society in 1878, and died in 1881.

Herr Berberich, of Strasbourg, has computed accurate elements of Barnard's comet (b, 1884), which are published in No. 2615 of the *Astronomische Nachrichten*, and by which it appears that the comet is moving in an elliptic orbit, with a period of about five and a half years (2007.9 days), and that the perihelion passage took place about midnight on the 16th of August. As had been already remarked by Prof. Weiss, the elements of this comet have some similarity with those of Comet I., 1844, discovered by De Vico; but it is not likely that the comets are identical, as the interval of time does not correspond to any integer number of periods, and, moreover (as Herr Berberich remarks), the appearance of Barnard's differs much from that of De Vico, which when in a similar position relatively to the earth was easily visible to the naked eye. From a letter in *Nature* for last week we learn that Mr. Common observed Barnard's comet with his reflector of three feet aperture at Ealing on the 22nd of September, when he described it as large (at least 4' in diameter), brighter towards the centre, but without a nucleus.

ANTHROPOLOGICAL NOTES.

MR. KERSLAKE's letter on the Pen Pits (*Athen.* No. 2967), which was followed by an article in the *Times* supporting his views, has been answered by General Pitt-Rivers in a letter to that journal on Thursday, September 25th, and by an article in the *Saturday Review* of September 27th. So far as our previous note (*Athen.* No. 2965) is concerned, all that is necessary to say is that no opinion was expressed, or would have been in place in an anthropological note, on the historical arguments used by Mr. Kerslake, but merely on the demonstration by General Pitt-Rivers, as an anthropological fact, of the purpose for which the pits were made. If Mr. Kerslake does not suppose they were made for any other purpose, there is no matter in controversy on that head, and we have to apologize for having used his name, but not otherwise to modify any statement.

The discussion adds one to the many instances in which the anthropological sciences, usually so called, lie very close to the boundaries of others and sometimes overlap them. Another example of this was given by the reading of an interesting ethnological paper before the British Archaeological Association at its recent congress.

Anthropology has gained a step at the British Association this year by being erected into a distinct section, instead of being, as before, a department or sub-section of biology. The history of the recognition of the study of anthropology by the Association, as shown in its published records, is curious. From 1846 to 1850 ethnology was a sub-section of Section D, or biology. From 1851 to 1868 it was combined with geography to form Section E. In the single year 1866 an anthropological department of D was formed, over which Mr. A. R. Wallace presided. It did not meet again till 1871; but in 1869 and 1870 ethnology was transferred from E to D. After continuing for thirteen years as a department, anthropology now becomes a Section H, as proposed by the late Dr. Hunt in 1865, and then resisted by Sir Roderick Murchison on behalf of the Council of the Association, upon the ground that it was a fundamental rule not to have more than seven sections. The new section, not being hampered by combination with other branches of study, may be hoped materially to promote the free and unfettered prosecution of anthropological science. Dr. E. B. Tylor discoursed appropriately on American anthropology, suggesting as an important means of distinction between races the study of their social framework of family and tribe. Within the Dominion of Canada the Esquimaux are patriarchal, the father being head of the family, and descent and inheritance following the male line; but the Indian tribes further south are largely matriarchal, reckoning descent not on the father's, but on the mother's side. Tribes separate in language yet have their social life regulated by the matriarchal system. May it be inferred that social institutions form a deeper-lying element in man than language or even physical race-type? Dr. Tylor concluded a long and masterly survey of the whole bearings of the question by advising the establishment of a Canadian Anthropological Society, for the more complete investigation of local anthropology.

MEETINGS FOR THE ENSUING WEEK.

MONDAY and FRIDAY. Royal Academy, 8.—Anatomy, Mr. J. Marshall.

Science Gossip.

DR. PERCY, F.R.S., whose work on metallurgy—especially the volume relating to iron and steel—is so highly appreciated, was elected at the Chester meeting of the Iron and Steel Institute as President for the year 1885.

DR. G. GORE, F.R.S., read before the Birmingham Philosophical Society a paper 'On the Electrolysis of Fluoride, Chlorate, and Perchlorate

of Silver,' in which he shows that a solution of these salts is readily decomposed by employing electrodes of silver and an electric current derived from a single cell composed of zinc and platinum in dilute sulphuric acid.

WE regret to hear of the death by an unfortunate accident of Mr. R. C. Rowe, Fellow of Trinity College, Cambridge. Mr. Rowe, who was only thirty years of age, had a high reputation as a mathematician. He took his degree in 1877, when he was third wrangler, and divided the second Smith's prize. He was subsequently appointed to succeed Mr. Henrici in the professorship of pure mathematics at University College, London, a post he resigned last spring. He was engaged at the time of his death in passing through the press the late Prof. Clifford's work on 'Common Sense of the Exact Sciences,' which is to appear in the 'International Scientific Series,' and had reached the last sheet.

MR. G. W. LANGTREE, Acting Secretary for Mines in Victoria, reports the estimated quantity of gold raised in the quarter ending June 30th as 190,218 oz. 3 dwt.; and he gives the number of miners employed on the gold fields during that quarter as 29,075.

M. FRIEDEL has been elected President of the meeting of the French Association for the Advancement of Science for the year 1885, which will be held at Nancy.

Forestry having changed hands, Mr. Francis George Heath has retired from the editorship.

FINE ARTS

'THE VALE OF TEARS.'—DORÉ'S LAST GREAT PICTURE, completed a few days before he died. NOW ON VIEW at the Doré Gallery, 55, New Bond Street, with 'Christ leaving the Precincts,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

Old Halls in Lancashire and Cheshire; including Notes on the Ancient Domestic Architecture of the Counties Palatine. By Henry Taylor, Architect. With numerous Illustrations. (Manchester, Cornish.)

WE have to thank Mr. Taylor for an excellent book, and are glad to see that he is supported by a good list of subscribers. Those who have not subscribed, and who know Mr. Taylor only by the 'Notes on Sketching Tours' mentioned on the title-page, must not judge of this book by that. It is a pity that so trifling a performance should be referred to in the title of a book of substantial value. But the author, no doubt, as others have done before him, thinks over well of his first bantling, and "a book's a book although there's nothing in 't."

The last generation of English architects gave little study to old domestic work. It was not so at the beginning of the revival, as is shown by the invaluable publications of Augustus Pugin and by such books as those of Nash and Richardson. But the authors of these seem to have chosen their subjects rather for their sumptuousness than for anything else. And they dealt with palaces, but not much with houses of ordinary people. When, after the publication of the 'True Principles,' the revival entered on its second stage, and men tried to understand something of the spirit as well as the forms of the old architecture, they gave almost all their attention to ecclesiastical work. Several causes contributed to this. To many the church work was really the more interesting. Most architects, too, studied only to supply themselves with

material for present use, and they found in the old churches what they could transfer to their own buildings without thought or trouble. But only a few very ardent mediævalists would endure that sort of thing in their houses, and they at least had to be made to suit modern wants and requirements. So architects who looked on old buildings only as "crib" had no inducement to study old houses. Then, again, the better sort of architects, besides being chiefly engaged on church-building, were to a man troubled with the prevailing mania for "earliness." Some were less exclusive than others, but all drew the line earlier than the best times of English domestic architecture. To them it was all "debased," and interesting only as showing how long was the struggle before the old style at last fell before the combined forces of classical pedantry and modern cheap building. The men who were trying to build modern thirteenth century parsonages and country houses such as Kelham Hall could not get much help from the study of old domestic work. Mr. Dolman's book on 'Ancient Domestic Architecture' does, indeed, belong to this time. But, its title notwithstanding, one finds on turning over its pages more of the ecclesiastical and military elements than of the strictly domestic. The fact is that here in England houses, in the sense in which we now understand the word, were only beginning to be built quite at the end of what men used to call the Gothic period. And so long as to be Gothic and early was looked on as the chief end and aim of good architecture, it was of little use to look to old houses for guidance in designing modern ones.

It is scarcely twenty years since a few men began to see that the merit of a work of architecture lies neither in its date nor in the conventional forms given to its parts, but in the practical requirements of the building and those of the materials employed in it being so handled as to produce forms pleasant to the eye; in short, in those very "true principles" which Welby Pugin, their prophet, and his first followers assumed were only to be found in the mediæval styles, but which were recognized to be quite apart from and above style, and to exist in works which the revivers stigmatized as *debased* in some respects even more perfectly than they did in the mediæval buildings themselves.

This discovery naturally soon began to show itself in the works of those who had made it. And, as naturally, they were aped by men of the baser sort, who now display their ignorance in what is absurdly called the Queen Anne style just as valiantly as they used to do in Early English or whatever else it may have been. Another result has been the appearance of several books by architects on old English houses. About the first was Mr. Niven's volume of etchings of Worcestershire houses, followed by like volumes for the counties of Warwick and Stafford; then we had a book on Sir Thomas Tresham's buildings by Mr. Gotch, and several monographs on particular houses, and now the book under notice, which is both larger and covers a wider area than any of the others. If Mr. Taylor's lithographs cannot in themselves bear comparison with Mr. Niven's etchings, they

have the merit of showing their subjects in much greater detail. The plates are thirty-three in number and are clearly drawn, and if sometimes they are over-crowded and very small in scale, we cannot grumble much at faults which come of a desire to give us as much as possible. Now and then Mr. Taylor is guilty of a little "restoration" in his drawings, but only now and then, and he is generally content to draw things as he finds them, as all who attempt to represent things ancient, be they houses or anything else, ought to be. This canon does not forbid the representation of a thing now lost, if proper evidence of it can be found, but the evidence should be given as it is, and not in any way be cooked. Mr. Taylor is quite right in reproducing, as he has done several times, drawings by the late Rev. S. J. Allen of buildings which have been pulled down since his time.

The special interest of the Lancashire and Cheshire houses lies in the wide period of time covered by them, and in the fact that they are distinctly built for use and not for state. They are not the palaces of magnates asserting their lordship over all around, but the houses of men of independent but not large estate, who had their equals for neighbours, and who built to suit their own wants. The wide range of time covered allows us to see how men's wants grew. Smithells and Baguley Halls are put down by Mr. Taylor as "certainly not later than the beginning of the fourteenth century," which seems to us rather too early. But even putting them in the middle of the century makes them unusually early examples of English house-building. And they tell us that when they were built men looked for little more in a house than that it should shelter them in some degree from the weather. These great halls, in spite of a certain magnificence there is about them, and of occasional beauty in parts, are only sheds, and there could not be much of the domestic element in life so long as such a hall was the essence of the house. As men learned to want something more they built accordingly. The hall was improved and other rooms, gradually growing in importance, were added, and at last the hall itself was done away with or only kept as a matter of state in the larger houses. This change took place during the sixteenth century, and the present collection enables us to trace it easily. Its completion was the beginning of the modern house.

The very best of Mr. Taylor's subjects are the stone houses built after the change was complete. The same style is found in other stone neighbourhoods, but it is nowhere better than in North Lancashire and the West Riding of Yorkshire. It is a perfectly good and true style, growing naturally out of the nature of the material and the requirements of the buildings; and it is far more worth the attention of those who study to prepare themselves to do good work of their own than are the more ambitious works of educated architects. Learning has been the bane of architecture ever since the Renaissance, not because learning is itself incompatible with good architecture, but because it has been wrongly applied and a false academic correctness has been exalted into the place of the truth which in the end it killed. Strong men like John Thorpe and

Christopher Wren could do great work in spite of the hard conditions under which they laboured. But we shall never attain to it by trying to thrust ourselves into the fetters which hampered them.

The value of Mr. Taylor's book is in the plates, but the letterpress which accompanies them is useful. The literary style is not to be praised, for it is decidedly commercial. No pretence of original research is made, but the ordinary sources of information have been well used and as much as is wanted of the history of each house is told. The writer has wisely not cumbered his book with genealogies and over much family history; but he tells those who want such things where they are to be found. We hope his advice may not be taken when he recommends that this or that be "restored archaeologically to its former arrangement"; but our present business is not with his opinions on "restoration," but with his book. And for it again we thank him.

THE PRIVATE COLLECTIONS OF ENGLAND. No. LXXIX.—ALLERTON, LIVERPOOL.

At Woolton, Allerton, Mr. Holbrook Gaskell has collected many fine water-colour drawings. Turner's 'Dartmoor,' from the Holmwood Collection, is a work of the artist's best period, remarkable for delicate olive tints and silvery tones of great clearness. Another Turner, 'Poole,' a work of an earlier period and paler tints, is remarkable for an exquisite effect of calm daylight, the delicacy of its grey-green sky. 'Dartmouth Cove,' engraved in 'England and Wales,' is a famous masterpiece, exhibited at Burlington House in 1873. We need not describe this gem of art.

In another room hangs Turner's superb drawing of 'Sta. Sophia,' a work of the later golden period, delightful for the purity and vigour of its illumination, and the brilliancy and softness of the effect of a full moon rising in a dark blue sky, and seen between the white dome and a slender minaret. Another Turner is an early 'View of Hornby Castle' upon a slope above the Lune. Near the above are some fine drawings by W. Hunt. A 'Dead Peahen,' a masterly study, which was shown in Paris, is not so large as the celebrated drawing formerly in Mr. Quilter's collection. It is marked by unusual freedom; the tail of the bird could hardly be better. 'Melons and Grapes,' on a table, is signed, and dated 1835. It is one of the best of a class which was unwisely extended to answer popular demands. A large melon fills a basket in the middle of the drawing. Summer flowers, early fruit, a jar with roses, a jug, and a nest, supplied subjects to Hunt, the ablest and most faithful of our artists who, with fine sense of largeness and style proper, have devoted their skill to still-life delineation. Even more interesting is the celebrated large drawing by Hunt representing 'The Interior of a Barn,' which was one of the triumphs of the International Exhibition, 1862. It astonished our foreign visitors. It is even more enchanting than the still better known 'Cymon and Iphigenia,' which in some respects it resembles. Brown shadows pervade the barn, a heap of threshed straw, distinguished by deep golden tints with a *soupeon* of green, lies in the centre. A lively girl, whose dress makes beautiful "colour" with her surroundings, has left off milking a cow in order to gossip with a thresher. Bright light and the clearest shadows were never more happily combined. The solidity of this work is perfect.

Of the David Coxes, none of which have we space to describe at length, 'Washing Day,' 1843, a pool, with women washing linen; 'The Welsh Funeral,' 1850, a fine and masterly example of

a well-known class, bequeathed by the artist to his son, are in oil. 'Bridge in Warwickshire' from the W. S. Ellis collection, is a charming water-colour showing a little red-brick bridge over a brook opening to a meadow. Pure, clear sunlight here derives an additional charm from the pearly distance and the delicate vapours that charge the blue air. 'Flying the Kite,' an oil picture, is a masterly representation of the effect of fugitive lights and shadows on a blustering day; the scene is a common, overarched by a grey-blue sky, which seems immeasurably deep. Bristol, with Clifton, is a capital drawing by Cox. So is 'Asking the Way: "Take the Left Road,"' 1854, an old farmer, in grey, on a white horse, giving advice to a foot-traveller. Drawings of the 'Terrace at Haddon,' 'Haymaking on a Windy Day' (a renowned example), 'Returning from Market,' 'Peat Gatherers,' Welsh women with baskets, reproduced, like others here, in Mr. Solly's book on Cox, help to make this collection of the painter's works one of the best and most truly representative. In addition, Mr. Gaskell has a number of pencil sketches of trees, and a noble oil picture on a large scale, entitled 'Meadow near Bettwasy-Coed,' full of grandeur and beautiful colouring, and the richest tones. 'A Stream near Bettwasy-Coed' shows a boy watering horses, one of which is white. A brilliant and perfectly blue sky appears here beyond a lofty white and grey cliff, the painting of which is a marvel of delicacy and complex tones and tints.

Several drawings by Mr. Birket Foster, such as 'A Bridge at Treves,' 1866, deserve notice our space forbids. The same may be said of a very pretty drawing, by Mr. Walter Field, of a country girl in a blue dress. 'A Coast Scene in the Isle of Wight,' by W. Dyce, in water colour, is very solid, sound, and perfectly modelled. 'Treborwith Strand,' also by Dyce, was drawn like a piece of sculpture; here the sea falls in the slowest possible ripples on pale yellow sand just after sunset in calm weather. By De Wint is a fine, full-toned drawing of 'Barges on the Witham' (?). The middle period of this painter is capably illustrated by 'Beverstone Castle,' one of his broadest and most masterly studies in a grave style. S. Prout's 'The Rialto,' the bridge across the middle distance, with boats in front, has been, we think, more than once engraved. It is highly characteristic of the painter at his best, and is nearly free from his mannerisms and mechanical tricks. Near it is Copley Fielding's 'Seaford,' a fine study of the sea when in full motion, a thoroughly fine and careful work, quite free from conventionality and mechanical touches. Another fine thing by the same artist is 'Ben Voirlich,' 1842, a vivid representation of calm weather among mountains, soundly modelled. A very fine work indeed is F. Walker's early drawing called 'The Peep-Show,' 1860. It is delightfully humorous, and the draughtsmanship is perfect. Nothing could be broader or more sound in tone, colour, and effect. G. Cattermole's 'The Baron's Hall' is well known by an engraving. By E. M. Ward is a very sound and good drawing of 'The Fruit Market at Caen.' An exquisitely finished and extremely pathetic drawing, made by M. Gérôme for the engraver, of his renowned picture of a Nile boat and its passengers, one of whom plays a lute for the benefit of a gagged and bound prisoner lying in the bottom of the vessel, is here. The picture is called 'A Prisoner.' Mdlle. R. Bonheur is represented by noble studies, called 'Dogs,' 1868, and 'Sheep,' 1869. B. Willis's 'Clevedon,' showing very truly sunrise over the sea, with a tall tower made singularly distinct in tone, is a capital work of an admirable painter whose loss we deplore. A large number of pen-and-ink drawings, made by Mr. Fildes to illustrate Thackeray, and especially choice as including the designs for 'The Ravenawing,' are among Mr. Gaskell's possessions. There are several drawings by Landseer, such as a fine dog's head, a study for the 'Otter Speared.' Hablot Browne's

sketches for the illustrations to 'Little Dorrit' and 'The Tale of Two Cities' are here.

While Mr. Gaskell's water colours are hung in various parts of his house, most of his oil pictures are collected in a handsome gallery built for the purpose. They are very numerous, and exclusively modern works. We have mentioned the Coxes, and the rest we shall take nearly in their order on the walls. Mdlle. R. Bonheur's 'The Meadow' depicts horses in a pasture. A white horse is dozing in sunlight while his companions rest under trees; a cow reposes, self-centred, and indifferent to the world. The style of this work is exemplary for breadth, its execution is worthy of the painter at her best. By Stanfield, in a style of great merit, but forming a strong contrast to that of the distinguished Frenchwoman, is 'Off Calais,' fishing boats running to the harbour before a stiff breeze. Cold and bright, everything is soundly and searchingly drawn in this noteworthy picture. The spontaneity and keeping of the design give to the whole exceptional interest and an unusual charm. Another Stanfield, a view of a river, with a white town on the bank, the name of which escaped us, deserves admiration, and is warmer than usual. John Phillip's 'Loteria Nacional,' his last picture, is unfinished, but the movement and energy of its design deserve admiration. A number of men and women are grouped before the board intended for the inscription of lucky numbers. A girl, who has got a prize, turns to her lover, a stalwart man in a cloak; a disappointed damsel moves away; a surly Spaniard employs his useless ticket for a cigarette. John Phillip never painted better. Near it is his small version of 'Scotch Presbyterian Baptism,' 1851. A mass of white, deftly managed by the artist, is in the centre, formed of the infant's clothes and a table-cloth. The self-satisfied father and the happy young mother are studies of character worthy of Wilkie. The work is a very choice example of Phillip's early style. The capital picture of 1852, called 'Old Mortality,' by the same artist, is also at Woolton. 'Two Rams' Heads,' by Sir E. Landseer, an early study of great solidity, is as thoroughly executed as if J. Ward had produced it in his best time. It differs greatly from a late Landseer. By Elmore is a vigorous but somewhat superficial small version of his 'Two Women grinding at the Mill,' which has many excellences. Another Landseer is an unfinished study of a white horse, remarkable for the charm of its dexterously painted hide.

By M. Roybet, a French painter of note, whose powerful, if sometimes exaggerated style ought to be welcome in England, we found a picture called 'The Conspirator,' and representing with Ribera-like *chic* a man standing at the door of a chamber, with one hand on his rapier, the other on the lock, while he waits for a signal to rush in. Mr. Calderon and Mr. Pettie could not surpass the dramatic spontaneity of this work, which has nothing theatrical about it. Mr. Wallis's picture of 1861 shows the knights taking the dead Elaine from the barge in which she had drifted down to Camelot. The soft beauty of her face is delightful. The finish of this brilliant but somewhat hard picture is best seen in the splendidly embroidered coverlet which is spread across the couch in the boat. Mr. T. Faed's 'Only Herself,' one of the best of his designs, depicts, with all his accustomed skill and felicity of conception, an old woman seated in a sad mood at the foot of a stile, while two heedless boys look at her from above. The original of Mr. Frith's piquant and very pretty 'Dolly Varden,' 1843, one of his best works, and certainly one of the happiest readings of Dickens, is here. It is well known, thanks to a fairly good engraving. The design is spontaneous, but the execution is marred by those defects in respect to solidity, research, and genuine finish which were rife forty years ago, and are but exceptionally present in current painting. Of course this very pretty work is but a sketch,

not an exhaustive example of the artist's technical powers. A small, very animated picture by Mr. Frith shows 'Shelley courting Mary Godwin in St. Pancras Churchyard.' It is more ambitious than the last, but not equal to it in any respect. With the above may be grouped Egg's 'Peter the Great's first Sight of Catherine,' a capital small version, better, perhaps, than the larger one in many respects. The larger picture did much to enhance the reputation of the painter and give him a high place among the more serious artists of his time. The example of Pre-Raphaelitism was more profitable to Egg than to others of his contemporaries who survive, all of whom, however, reformed more or less after 1850 had established as orthodox the teaching of the hitherto heretical painters. By E. M. Ward is 'The Eve of St. Bartholomew,' a spirited and dramatic, but somewhat heavily painted representation of the king listening to the dying Coligny. Mr. E. Nichol's 'The Ejected Tenant' shows with characteristic spirit of conception and cleverness in painting an unlucky Irishman going down stairs. Near it is Mr. Ansdell's 'Gossiping at the Well.' A little further on we met Egg's dramatic 'Petruchio' from 'The Taming of the Shrew,' and close by hangs Mr. Webster's 'Hide and Seek,' 1856, a cottage scene, youngsters playing at a cradle side.

Another John Phillip is 'A Cigarette,' one of his best productions, a girl in a pink gown and black mantilla—which afford "colour" no painter could use with more success than Phillip—sitting before a fire and meditating luxuriously over a cigarette. The luminosity is extraordinary, the tone abundant and powerful, and the design is complete and full of spontaneity. M. Plassan's rather pale 'La Prière,' a damsel kneeling at her bedside, is to be enjoyed on account of the delicate painting, solid modelling, and true colouring of the bare shoulders, which are the main point of the work, a very carefully executed one in other respects also. The accessories are rather flat. Of another kind altogether, more masculine and searching, and in a bolder form of art, is Madame H. Browne's study of a lady in grey, reading; it is called 'The Toilette.' A small characteristic picture by P. F. Poole, 'Pick-a-back,' is a figure of an Irish girl carrying a baby on her shoulders across a stream.

The most interesting work in the collection is Turner's famous picture of the 'Burning of the Houses of Parliament,' exhibited at the British Institution in 1836. It is one of the master's most poetical and best preserved works. The effect is that of early dawn on a bright, clear day. Westminster Bridge is on our right in angular perspective; the grey shadow of the smoke which drifts from the burning palace falls on one portion of the bridge, while white light reveals a nearer part of the building, imparting a ghastly element to the impressive scene; on the most distant portion is a golden gleam, due to the conflagration or the morning. There is a fierce yellow glare on the left. The unextinguished lamps surmounting the quaint canopies of the bridge show that day has only just broken. Words would fail to deal adequately with the mystery and wonder of that complex illumination, of which the features mentioned are only the most obvious. The subtlety of the aerial perspective and tenderly graded tones, the exquisite tints of the river, the paleness of the azure firmament, and the faintly tinged clouds that float above the scene of destruction combine to produce contrasts of amazing loveliness with terrible fury, of serene daylight with unappeasable destructiveness, of almost idyllic rest with the uproar of a monstrous conflagration. Above all we feel that the sweetness of the dawn pervades the world and converts even this tremendous fire into a local incident. The treatment of the cross lights of the fire and the sun, the opposed qualities of the shadows of both, is wonderfully complex, and the combination, while it charms us, defies, as nature defies,

anything like analysis. By Turner likewise is another stupendous, but quite different work, 'The Devil's Bridge,' a view of the road and the ravine enclosed by rocks of pale brown, with grey, wan olive, and ruddy lights upon them, overlooked by a sky of clear sunny blue and white. Lovers of this great masterpiece will be excused for saying that even Turner never delineated a grander or more majestically dramatic motive in landscape. The poetry which all but dull observers appreciate pervades it. A man must be stupid and ignorant indeed who is not awed by the brooding terror of the pass, the fantastic aspect of the bridge, and the stately Poussin-like romance of the whole scene. A great contrast to these Turners is furnished by a capital picture by Mr. Hook, which we saw a few years since at the Academy. It is a brilliant, sumptuously coloured, and subtly graded delineation of air saturated with sunlight, and of Cornish waves hastening to fill a little cove paved with pale golden sand, and extending between rocky promontories. Two chimney-sweepers cross the strand, and provoke the inquiries of half-startled children, who demand, "Are chimney-sweepers black?" The picture is dated 1868. Few landscape painters could afford to be hung near Turner and Mr. Hook. Yet we turned with pleasure to some landscapes by J. Dupré, a French master of rich colour and strong effects, who to an even greater degree than most of his countrymen profited by studying in Constable's school.

Constable himself painted the renowned 'Arundel Mill and Castle.' This is the work on which the artist worked on the very day of his death, and it was exhibited at the Academy (No. 4) in 1871. Though there are some weak touches, there is an abundance of fine tones and of that "dewiness" in which the artist excelled. The mass of red buildings on our right asserts admirably with the grey towers of the castle beyond the wooded bank and rises against a sky laden with rain. The whole is very solid and only just a little opaque here and there. Another fine but somewhat prosaic artist, whose reputation did not revive as we hoped it would when the International Exhibition of 1862 demonstrated his importance, is G. Vincent. His 'Willingham Abbey' depicts a round-towered church of the Norfolk type, embosomed among trees and near an old gateway, with a meadow in the middle distance; beyond are glimpses of a river and a rising ground. Vincent's works are scarce; they are never less than interesting. This one has many beautiful technical elements we have found in few examples; it is surpassed by his *chef-d'œuvre* 'Greenwich Hospital' alone. A master whom we have lately lost is represented at Woolton by several important works. First of these is 'The Sand Cart,' a renowned example of Linnell's powers at their best, dating from 1851, and representing a road which sinks into a hollow, over which we see the manifold lines of trees which mark a wide weald as with so many bars of light, shade, and rich colour, until the view merges in the blue summer haze obscuring the horizon. An unusual subject is Linnell's vista of a river, which hangs near the last-named picture, and depicts a gipsy tent on a bank on our right, a woman and a child near it, the sun setting behind a church tower, and many other rural features to match the character and sentiment of these. It was painted from a brilliant sketch by Muller, and is full of the solemn serenity of evening twilight. The superb 'Storm Cloud' of 1860 is so well known to every admirer of Linnell that we need not attempt to describe it. It is one of his most powerful, original, and poetical works.

We noticed among the productions of living artists Mr. Wood's picture of 'The Selling of an Old Master,' the Venetian scene not long since at the Academy, of which the group of a young girl and a baby is the best portion. Near this is Mr. Fildes's 'Venetian Girl' (Catherina Ballat) in her national costume, holding a copper

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pot. It was at the Academy in 1881. 'Rosa Siega,' another Venetian, by the same hands, carrying a bottle, is first rate. We must not overlook two pictures of Venetian subjects by Holland. They have lovely colour and tones deliciously and most delicately harmonized. A noble R. Wilson is called 'A Scene in Italy,' a twilight effect of great dignity and purity.

Two of Mr. Millais's most famous pictures are here. Of one of these, 'The Rescue,' first bought by Mr. Arden, there is a capital engraving, better known than the picture to most people. The undemonstrative heroism of the fireman, his careful movements, and earnest, yet simple expression, supply a type of unpretending dutifulness which has made the picture popular. The rapture of the mother kneeling with outstretched hands before the man, and eager to take her children from his arms, is one of the finest of Mr. Millais's renderings of passion. He has rarely attempted passion so intense, and never succeeded better. The glow of the fire on the dresses, faces, and walls, the contrast of the cold clear morning light seen through the window near the figures, and the fine chiaroscuro of the picture as a whole are admirable. The artist has not produced so good a picture for many a year. The second Millais is the well-known 'Just Awake,' of which Mr. Barlow made a first-rate transcript. It is dated 1868.

For Mr. Holbrook Gaskell's courtesy our thanks are due. The next paper of this series will describe the collection of Mr. Kurtz, of Wavertree, Liverpool, which contains many brilliant modern examples, both French and English.

THE ASIATIC GODDESS.

In the year 1879 I was permitted by Dr. Tomassini, of Aleppo, to examine a valuable series of engraved cylinder seals which he had collected during his long residence in the East. Of this collection I published an account in the *Athenæum* (March, 1880); but having only a short time to devote to the collection, and owing to the absence of any works bearing on the subject, I failed to recognize the value of some of the specimens. The collection having been recently purchased by Mr. Cutter, who has since sold them to the British Museum, I have had the opportunity of examining the collection and comparing the most important specimens with other seals in the British Museum. Among the cylinders is one of great interest as it throws light upon a hitherto obscure point in Oriental numismatics. The gem is a small hematite cylinder, on which is engraved a group of figures, namely, a priest and priestess worshipping the sacred tree. An examination of the seal at once shows that it differs in many particulars from the usual Babylonian representation of the scene, and also from the Phœnician seals. The priest and priestess are clad in long robes reaching to the ankles and girded round the waist with cords. On their heads they wear tall helmets or mitres, somewhat similar to those worn by the priests represented in the rock sculptures at Boghaz Keui and Eyuk, and on a large bas-relief found at Jerabis, the ancient Carchemish. The priest is represented as standing on the back of a bee. This is a well-known mode in Oriental art of representing the sacred totem of some tribe or caste, or the special animal dedicated to a deity. In Babylonia we find Istar with the gazelle or bull, Nergal and Merodach associated with the lion; in Egypt Horus and the crocodile, Anatis and the lion; while in the sculptures from Syria and Asia Minor, at Jerabis, Malatiyeh, Boghaz Keui, and Eyuk, we have the groups of divinities or kings, &c., standing on animals. It is evident, therefore, that we may regard the bee as the caste mark or totem of the priesthood here represented. The group on this seal calls to mind at once the curious hierarchy of the Ephesian Artemis, in which the priestesses were called Melisse and the high priests Essenes, that is, the bees and

the king bee. Here, then, we have a gem found in the neighbourhood of Aleppo, which proves that the bee was the sacred symbol of the Hittite priests. The light which is thus thrown upon the origin of the symbols on the coins of Ephesus is very great, as here we have the bee and the sacred tree, both of which occur upon those coins. The tree is extremely conventional, being rather an upright column than a tree. It will be remembered that the earliest shrine of the Ephesian Artemis was the trunk of a tree, and both in Phœnicia under the form of the Ashera, and in Phrygia in the sacred fir tree in which the soul of Atys lay dormant, we find the sacred tree associated with the worship of the Asiatic mother goddess.

The importance of this gem is by no means confined to the light which it throws upon the hierarchy of the Ephesian Artemis; there are many other points in Western Asiatic mythology which are elucidated by this scene. Though the bee does not appear in the Assyrian inscriptions as the sacred insect of any god, yet there are incidental notices in the texts which throw some light upon the symbolism. In two places ('W. A. L.,' v. pl. 39, 53, and 40, 51) the bee *nubtu* is called "the honey fly," but is not associated with any god. In Akkadian the bee was called *num-khu*, honey fly, as the *tambuku* or gadfly was called *num-gir* or "sting fly." This also, we know from the legend of the war of the evil spirits against the moon, was the name of the "lightning," being explained by *-birku*, Hebrew בִּרְקָה. The scorpion, also called *gir tab* or the "double sting," appears in Chaldean symbolism as one of the "evil cloud demons." The list in which the name of the bee *nubtu* is found is a list of derivatives from the verb *nabu*, "to proclaim" or "prophecy"—to speak. I should venture to suggest that the name was given to the insect, therefore, on account of its "humming," and incidentally we may conclude that the Hebrew name for the bee, דְּבוֹרָה—Deborah—had a similar origin from root דָּבַר. Here then, I think, we have an explanation of the association of Deborah and Barak in that remarkable legend of early Hebrew history, the Song of Deborah and Barak. I know that in England we are not so prepared to face the fact of Hebrew mythology as the students of the Continent; but after Steintal's masterly analysis of the story of Samson and the work of Kuenen and Goldziher it must be admitted that the Hebrews did not escape the fascination of myth-making. The explanation of the bee in these legends I would suggest, then, is that as the lightning was the "sting fly of heaven," so was the thunder-cloud with its rumbling "the humming bee of heaven." The bee as the "honey fly," *zibab dispi*, was no doubt the emblem of sweetness and fertility, and as such was associated with the nature goddess, milk and honey being offered in her temple ('W. A. L.,' v. 61, 33); and the bee, mistaken by Mr. Dunbar Heath for the scarab beetle, occurs in the Hittite texts from Hamath. I should suggest, therefore, that the dual naming of the hierarchy of Ephesus was based on a distinction between the humming and honey bee.

The association of the mother goddess with the sacred tree is clearly shown in a hymn describing the sacred fir tree in the garden of Eridhu. In its boughs was the couch of the goddess Ziku, the Sige of Damascus, and it also was the resting-place of Tammuz. Here, then, we have the foundation of the worship of Amn-a and Atys in Phrygia. On some of the later gems (eighth century) we find the goddess associated with the palm tree, as were Deborah and the Ephesian Artemis. Her epithets in the hymns of Chaldea associate her with the fertility of nature, as in "the protectress of verdure" (*urkite*), "the protectress of all creation" (*nabnitur*), "the creatress of the gods," "the maker of all things," "the suckling mother of

men," and many other such titles. I have only called attention to this one seal in the collection recently added to the Department of Oriental Antiquities in order that others more competent to deal with this interesting subject may be induced to examine the collection. The evidence of this gem seems to me to leave no longer any doubt as to the Hittite origin of the symbol of the bee as occurring on the coins of Ephesus.

W. ST. C. BOSCAWEN.

OLD MASTERS' DRAWINGS FOUND AT CHATSWORTH.

In the *Athenæum* of August 4th of last year I had the pleasure of calling public attention to two volumes of highly important drawings which, in 1874, I examined in the noble library at Chatsworth. Until ten years ago they had probably not been examined since the days of William, Duke of Devonshire, who, about a century ago, bought one of the volumes of N. A. Flink, the well-known collector of Rotterdam.

His Grace the present Duke, with characteristic liberality, gave me leave to have all, or any, of these drawings reproduced in facsimile. As the majority of them are of rare beauty, and the early Italian examples are especially distinguished by their merit and rarity, there can be no doubt that if thus issued they would charm lovers of art, a class whose numbers will, it is to be presumed, increase year by year. At present, however, and from a publisher's point of view, the occasion has not arrived; and therefore, no sufficient support having attended my efforts, the scheme of publication is in abeyance.

I last year referred in general terms to the first volume of these drawings. I now propose to name the best examples of the second volume, which contains not fewer than thirty-five studies of the purest quality by Rembrandt, besides many by Rubens and Van Dyck. Among the contributions of the last are several studies made for the engravers of the 'Icones,' including some curious variations of the better-known versions.

On my own behalf I should like to say that since the short list of the contents of the former volume was published some *cognoscenti* have supposed that I had over-estimated the merits of the drawings, and that the Rembrandts in particular, which in due season may possibly be rediscovered, are of more importance than a few examples by Perugino, Carpaccio, Ghirlandajo, Mantegna, &c., which were mentioned in my former communication. While admitting that it would not do for all lovers of fine art to be of the same opinion, I venture to reassert my conclusions. Nevertheless, I inadvertently stated that one of the finest drawings by F. Lippi represented a study for the Madonna's head and hands. Having since had another glance at this work, I am inclined to think it was intended for the leading figure in a 'Martyrdom of St. Stephen.' The execution being in silver point, and of extreme delicacy and refinement, so that it cannot be mastered by those who are in haste, as I was when the work first caught my attention, it is hoped that students will pardon my mistake, and accept this second instalment of notes.

Of the Rembrandts the following are the best: Study of a kneeling boy, intended for Esau obtaining his father's blessing. He kneels at the bedside, while his mother stands behind, pleased with the success of her stratagem. Very fine; in pen and sepia.—Study for Christ mocked. Christ is enthroned and surrounded by numerous figures; on our right a soldier in a long cloak. In pen, slightly washed with sepia and bistre; very fine.—A portly bishop seated in contemplation at a table laden with books. His vestments hang on the wall behind. Of wonderful merit and spirit; in pen and sepia.—A young man introducing his bride to a seated personage; leading her by the hand he advances. In pen and bistre, with brush touches.—Landscape, the bank of a river, with palings in the foreground

on our right; a slight waterfall on the other side; a barn and a large tree are conspicuous. Pen and sepia.—Landscape, view on the Amstel, including a road by the river; two horsemen go towards the well-wooded background; houses appear under trees; boats are on the water; a man is in an arbour on our right. Pen and sepia, toned slightly with white; very fine indeed.—Landscape, a farmhouse on the bank of a narrow stream, with cows in the meadows on both sides; a plank bridge leads from the door.—Landscape, mouth of a river, with windmills on either side; the front all water. Pen, slightly washed with Indian ink.—Admirable landscape, a town seen across a broad river in the centre, a windlass in front on our right, palings on our left, with half-driven piles. Pen, washed with Indian ink, and tinted with a little bistre.—The other Rembrandts are studies of landscapes, including roads, rivers, the open country with cottages and trees, a farm on the bank of a stream, and an entrance to a town.

The drawings by Rubens comprise a study for the 'Rape of the Sabine Women'; in front a Cupid assists a woman to mount a horse held by another Cupid; a group of fugitives in haste are behind; on the reverse is a slight sketch for the same subject. Pen, on grey paper, heightened with white, which has tarnished.—Study for a hunting subject, where two wolves are attacked; two horsemen, one of whom is sketched in chalk, a second and the wolves are in colour; three dogs appear, one lies dead on the ground, another slinks away, the third is on the back of a wolf. Engraved.—Landscape, study of the trunk of a fallen tree, which is reflected in a pond. Black chalk.—The remaining Rubenses comprise a sketch of Susannah and the Elders; a Holy Family; upturned faces intended for an Assumption of the Virgin, with MS. notes; a Massacre of the Innocents; Horatius defending the bridge; ten sketches from gems; a woman churning; landscapes; eleven heads; hands; an old tree; trees; and the forepart of a horse.

The drawings by Van Dyck comprise a study for 'Christ bearing the Cross,' with figures going to our right up an incline. Black chalk.—A portrait of H. van Balen, made for P. Pontius, who did not reverse it; contains variations from the print; the head is in outline with no background. In black chalk, for the 'Icones.'—Portrait of G. de Creyer, not reversed on the copper, where the expression is much altered. Black chalk, for the 'Icones.'—Portrait of E. Frockas prepared for Pontius, who did not reverse it; not in armour, the expression much better than that of the print; only portions of the arms appear. In black chalk, for the 'Icones.'—Portrait of C. de Mallery, face to our right. Black chalk.—Portrait of L. van Milder, prepared in black chalk for L. Vostermans, who did not reverse it; for the 'Icones.'—Study, squared for engraving, of Jan Snellink's portrait, face to our right.—Another head, for the 'Icones.'—The remaining Van Dycks are portraits, naked women, a female saint with a palm, rapidly moving figures (including that of a Roman soldier), the head of Apollo highly finished in black chalk, and the marriage of St. Catherine.

GEO. WILL. REID.

Five-Grt Gossipy.

THE purchaser of the two pictures by Rubens, lately sold at enormous prices from the Blenheim Collection, is said to be M. Leopold de Rothschild.

UNDER the editorship of Mr. John Sparkes, of the South Kensington Art Schools, Messrs. Cassell & Co. are about to issue a series of handbooks on the history and practical application of art, to be known as "The Fine-Art Library." The first volume of the series will be a translation of the book on 'The English School of Painting,' by M. Ernest Chesneau, which we

lately reviewed. The English edition will have the advantage of annotations and an introduction by Prof. Ruskin. Engravings of characteristic pictures by the principal English artists will be given.

THE picture of the 'Crucifixion,' or rather 'Christ on the Cross,' by Antonello da Messina, lately bought for the National Gallery, has been hung in Room XII., on the screen next to that on which the great Leonardo is placed. It is a small, upright panel, and the arrangement is very simple. In the middle is the dead Christ nailed, with crossed feet, on a very lofty cross of dark, richly coloured timber. He is clad only in a white loin-cloth; blood has congealed on His side; His face is expressive of grief without much physical agony. The features are of a decided Flemish type, realistic, but in no way degraded. The attitude of this figure is as formal as the composition of the group of figures is primitive. The cross rises from an arid plateau, strewn with skulls and other bones, the veritable Golgotha. St. John and the Virgin, one on either side, are a little in advance of the cross. Their physique is decidedly Flemish. The apostle's robes are red and ashy blue, his shoes are black; sitting on a piece of rock, he appears in the act of sadly apostrophizing his Master. His face is raised and one hand extended. The Virgin sits on the opposite, our left, side of the design, with a quiescent air, as if trouble had overwhelmed her and prevented her displaying her grief. Both hands lie on her knees. Her robes are blue and purplish red; a long white wimple covers her head and shoulders. Jerusalem, with towers and curtain walls like those of a mediæval town, occupies the middle distance; nearer is a space of sward and trees; further a rolling country extends to a blue lake, the distant shores of which close in the horizon. This picture was bequeathed to a former Lord Bute, and was bought by the Director of the Gallery from a private person. It cannot be reckoned among the masterpieces of Antonello, and, although doubtless by him, is not thoroughly characteristic of him. It has been considerably damaged, and recently repaired with exceptional skill. It is dated 1477. The effect is extraordinarily brilliant and clear; the colour is very fine and rich in its local and general tints; the whole of the technique shows a considerable advance on miniature painting, and attests the power of Antonello to deal perfectly with the, to him, new oil vehicle. Nothing proves this better than the sky and the flesh. Traces of an Italian type appear in the features of the Virgin. The picture is numbered 1166.

THE new part of the *Archæological Journal* contains the following papers: 'Presidential Address of the Duke of Northumberland at the Newcastle Meeting'; 'On the Religious Symbolism of the Unicorn,' by the Rev. Joseph Hirst; 'Norman Jewish Seal,' by Mr. C. W. King; 'The Roman Forces in Britain,' by Mr. W. Thompson Watkin; 'On Gauntlets,' by the Baron de Cosson; 'Swan Marks,' by Mr. Edward Peacock, F.S.A.; 'An Attempt to discover the Meaning of the Shears combined with Clerical Symbols on Incised Grave-Slabs at Dearham and Melmerby,' by the Rev. Thomas Lees; 'Gundrada de Warrenne,' by Mr. E. Chester Waters; and 'Recent Roman Discoveries at Lincoln,' by Precentor Venables.

AT the general meeting of the Graphic Society, held in October, 1883, it was agreed that for the future the meetings of the society should begin a month later than has been the custom hitherto; therefore the annual general meeting will not occur until November 12th next, and the first conversazione on December 10th following.

TO-DAY (Saturday) is appointed for the private view of the exhibition of the Photographic Society of Great Britain at 5A, Pall Mall East. The gallery will be opened to the public on

Monday next, and closed on the 13th of November following.

OUR readers will regret to learn that M. Henriquel-Dupont, the illustrious engraver, has been seriously ill. He is now reported to be better. On the 13th of June last he completed his eighty-eighth year.

THE scaffolding which has for some time concealed the north porch of the church of St. Maclou at Rouen, erected for the convenience of the moulders employed in reproducing the celebrated sculptures attributed to Jean Goujon, has been removed. Two casts will be made from the moulds collectively, one for the Musée on the Trocadéro, Paris, the other for exchange with a foreign museum, which we trust is at South Kensington.

THE 'Salomé' of Regnault, the 'Mariage Espagnol' of Fortuny, and many other fine examples of painting will shortly be exhibited in M. G. Petit's gallery, Rue de Sèze, Paris.

WE would call the attention of the Office of Woods and Forests to the neglected condition of some parts of Beaumaris Castle. The beautiful chapel is of the best type of the period, c. 1280, when it was erected, and exhibits some peculiar features. It is vaulted in stone, and the vault is still perfect; but, as the rain penetrates the roof, it would be well to cover the rampart above with asphalt and thus stop further mischief. The passages encumbered with rubbish in this fortress should be cleared. Somewhat too much was done to Carnarvon Castle when one of its noble towers was fitted as an armoury, and the window openings of another tower were filled with glass. There is, however, wide difference between this excess of "doing," and the doing nothing at Beaumaris.

OUR list of recent purchases of pictures by the Corporation of Manchester was not altogether correct. The 'Seed-Time' of Mr. J. Reid and 'The Main Deck of H.M.S. Worcester' were not bought. 'May Day,' by Mr. R. Caldecott, and 'Homewards, Conway Marsh,' by Mr. W. Meredith, have been added to the gallery.

THE National Art Library at South Kensington, which has been long in the builders' and decorators' hands, is at last finished, stocked, and arranged for the use of students. It was opened on Wednesday last, and its contents are rich in books on art beyond any other collection of the kind in this country.

ONE of our contemporaries, an organ of the building trade, announces the intention of the authorities to commence forthwith the restoration of the interior of Westminster Abbey, which is, of course, said to be in a very bad condition indeed. To begin with, a bay of the cloisters has been taken in hand.

THE inaugural meeting of the Society of Architects will be held on Monday evening next at Exeter Hall.

THE bequest of the late M. Maurice Cottier to the Louvre has been accepted by the State. It comprises the five following pictures: 'La Défaite des Cimbres' and 'Les Murs de Rome,' by Descamps; 'Les Tigres' and 'Hamlet et le Fosseyeur,' by Delacroix; and a 'Portrait de Femme,' by Veresprounck. The same donor left 2,500 francs to the Association des Artistes Peintres, &c., and an equal sum to the Association des Artistes Musiciens, &c. The first-named picture is really grand.

M. AIMÉ SAMUEL FORNEY has bequeathed to the city of Paris 200,000 francs in order to found a Bibliothèque Professionnelle d'Art et d'Industrie.

MUSIC

THE WEEK.

COVENT GARDEN.—Promenade Concerts.

THE present attempt to introduce an element of genuine musical interest into some of

the programmes of the Covent Garden Promenade Concerts is by no means the first of its kind in the history of these entertainments. But in former years the impetus has originated with conductors like Sir Arthur Sullivan or Mr. F. H. Cowen, who, being earnest musicians, sought to lead the public further in the direction of art than it was at the time prepared to go. It is, therefore, gratifying in one sense to know that the present movement has arisen merely in obedience to the commercial law of demand and supply. We referred last week to the fact of the increased attendances on the classical Wednesdays, and the experiment of introducing a symphony on Saturday evenings can now be spoken of as a marked success. Mendelssohn's 'Italian' and 'Scotch' symphonies and Beethoven's 'Pastoral' have already been given to audiences numbering six or seven thousand people, the greater part of whom listened attentively and applauded heartily. There are, of course, serious disturbing influences, which from the very nature of the entertainments cannot be eliminated; but it must be borne in mind that high-class orchestral concerts in London are extremely expensive, and there are numbers of young musicians and students who would prefer to hear standard works with the annoyance of incongruous "additional accompaniments" rather than not hear them at all. We wait apparently in vain for the establishment of such enterprises as the concerts of M. Padeloup or M. Colonne in Paris, or the cheap symphony concerts in all the principal towns of Germany. The selection of works by British composers performed at Covent Garden on Wednesday evening last was fairly representative. The most interesting item was Mr. Cowen's so-called 'Welsh' Symphony, a title which, however inappropriate, will probably cling to the work, since it was gratuitously bestowed upon it at the first performance by the Philharmonic Society in May last. A second hearing of the symphony, in B flat minor, fully confirms the opinion expressed on the previous occasion as to the melodic charm and grace of the music. If not in all respects so individual as the 'Scandinavian' Symphony, it is far more equal, the standard of merit being fully maintained to the end. Under the direction of the composer ample justice was done to the work, and a hearty recall testified to the satisfaction of the audience. The only novelty was a cleverly written, but not very important Rhapsodie Symphonique in E, by Mr. Hamilton Clarke. Sir George Macfarren's Violin Concerto, first produced at the Philharmonic Society in 1873, and afterwards performed at the Crystal Palace and elsewhere, was interpreted by Mr. Carrodus; Miss Josephine Lawrence played Sterndale Bennett's Concerto in F minor; and the programme included the ballet music from 'Colomba,' Mr. Walter Macfarren's overture 'Hero and Leander,' conducted by the composer, and other items needless to mention in this place. Arrangements have been made for three oratorio performances, at which the space usually devoted to the promenade will be utilized for seats as at ordinary concerts.

Musical Gossip.

A new symphony by Antonin Dvorák will be produced next season by the Philharmonic Society, under the direction of the composer, who had previously undertaken to return to this country for the production of his new choral work for the Birmingham Festival. In all probability the symphony will, therefore, be reserved for the last Philharmonic Concert of the season.

HERR FRANKE announces that he has arranged with Herr Richter for three evening concerts, to be given at St. James's Hall on Tuesdays, October 28th, November 4th and 11th. The programmes contain nothing which has not been already heard at the Richter Concerts.

NIELS W. GADE, of Copenhagen, is busy upon a suite for orchestra, to be called 'Holbergiana,' which is to be performed on the 3rd of December at the bicentenary festival of the founder of Danish literature.

A MONUMENT is to be erected next year before the entrance of the Royal College of Music at Naples to the memory of Bellini, who was a student in that institution.

THE current number of *Le Ménestrel* contains a most interesting article by M. Alfred Ernst, entitled 'Wagner corrigé par Berlioz.' It gives an account of a copy of the full score of 'Tristan and Isolde' presented by the composer to Berlioz, which is now in the Bibliothèque Nationale at Paris. It contains a large number of annotations by Berlioz, which appear to have been written in an unfriendly and very often in a most unjust spirit, furnishing a curious proof how little the German "Zukunftsmusiker" was appreciated by his French contemporary, and in some sort rival.

LAST Sunday the monument erected to J. S. Bach in his birthplace, Eisenach, was inaugurated. A grand performance of the great Mass in B minor was given in St. George's Church under the direction of Herr Joachim, and on the following day a concert was given in the church, consisting exclusively of compositions by Bach.

It is announced that Herr Wilhelmj will next year open a school for the violin at his residence, Biebrich, on the Rhine. The great violinist has built a house at which the students will be lodged.

FROM Lucerne comes the news of the suicide of Joseph Rubinstein, a pianist best known from his connexion with Wagner, for whom he arranged the vocal score of 'Parsifal.' Herr Rubinstein was only thirty-five years of age.

IN connexion with the national exhibition which is to be held at Buda-Pesth next year, the Hungarian Government has commissioned M. Stephan Bartalus to publish an album of twenty-five compositions by natives of Hungary. Among the names which will appear in the collection are those of Franz Liszt, Stephen Heller, Joseph Joachim, and Carl Goldmark.

DRAMA

THE WEEK.

VAUDEVILLE.—'Saints and Sinners,' a Play in Five Acts. By Henry A. Jones.

'SAINTS AND SINNERS,' a new five-act play by Mr. Henry A. Jones, obtained a favourable reception at the Vaudeville. To steer into the haven of success a piece of this description required careful seamanship. The channel to be traversed was beset with shoals, and the entrance to the harbour even was impeded by sunken rocks. Not until the curtain fell on the last scene could it be assumed that the peril was past. The difficulties of Mr. Jones's plot are twofold, and the author at more than one point might ask with Juliet,

What storm is this that blows so contrary?

Undertaking to contrast with the saintliness of one sorely tried man, a Dissenting minister, the hypocrisy and fraud of those around him to whom religion is a cloak for fraud and rapine, Mr. Jones found the use of Biblical phraseology stirring the pious to indignation and the profane to mockery. While one portion of the audience felt and resented the satire against sanctimoniousness, another party dismissed the whole as preaching. 'Saints and Sinners' is ingenious rather than strong. Its central figure, exemplary in meekness and piety, is wanting in character. He is a Dissenting Vicar of Wakefield minus the humour. Blameless in action and sorely tried by fate, he yet inspires but a moderate amount of interest. A touch of human infirmity, so slight even as a little garrulity, would bring him within the range of our sympathies. As it is, his virtue is of the kind that inspires a measure of resentment when it is not received with incredulity. His bowed head and resigned bearing in Mr. Thorne's interpretation appeal to the feelings, but the response is not ready. His daughter's nature, meanwhile, is commonplace. Her seduction is vulgar, she is not loyal to the man to whom she has given her heart, and she transfers her affections with a rapidity that is disenchanting. That her former lover should be content to take her after a month's residence with his rival is a matter of taste. That he should, however, track to India a man whom he has spared when within his reach is improbable for many different reasons. Mr. Neville's masculine and sympathetic style failed to reconcile us to the man, and Miss Cissy Grahame's tenderness and emotional power were, in part at least, wasted on a heroine who would have been more sympathetic had she elected to share the fate of the man by whom she had been betrayed. The seducer was played in excellent style by Mr. Conway, who presented a new type of a reckless and remorseless man, fully alive to the advantage which is given him by his unscrupulousness. He is made to speak too often of his own wickedness. This is a minor defect, however. Mr. Conway's disappearance at the close of the third act was regarded by the audience as a misfortune. The comic characters are good, though the least successful is that on which the largest amount of pains has been wasted. Samuel Hoggard, a deacon whose religion is a mere cloak for ruthless dishonesty, is presented by Mr. Mackintosh in a powerful if melodramatic style. Much more original and humorous is Prabble, the junior deacon, a tradesman whose views on all subjects are coloured by his antipathy to "Stores," and who wishes to make his pastor fulminate from the pulpit against this open and crying evil. Mr. Lestocq gave a curiously clever, if slightly repulsive study of a drunken and semi-delirious old sinner, who yet claimed to be a judge in matters of orthodoxy and grace. Miss Giffard and Miss Peach presented to the life two types of middle-class Dissent, and Mr. F. Thorne and Miss Kate Phillips had some fairly sympathetic love scenes, of which they made the most. Very far from a good play is 'Saints and Sinners.' It seems to have vitality enough, however, to live through the kind of opposition which portions of the treatment provoke, and the dialogue

and characterization are droll enough at points.

Dramatic Gossip.

FAREWELL performances of actors have been known to extend over years, and promises or threats of retirement on the part of artists are little more significant than "dicers' oaths." Were it otherwise, the play-going world might hear with dismay Mrs. Kendal's announcement, in one of her recent speeches, of her forthcoming retirement from the stage. By the time she has reached her fortieth year Mrs. Kendal hopes to have made her fortune, and she will then, she states, quit her profession. We will not discuss seriously this imminent calamity. Mrs. Kendal is one of the foremost actresses of the day, perhaps the foremost in England. This she has been continually told. There is, however, in the cup a drop of gall, and to the effects of this may be attributed Mrs. Kendal's unwise and petulant utterances. It is, unfortunately, no new thing in the case of a profession which, like that of the actor, ministers directly to personal vanity, to find an artist rejecting eulogy of which she has not a monopoly, and regarding all success in which she has no share as a trespass upon her rights, and all praise of her rivals as revolt from her rule.

ADAPTATIONS from the German are springing into favour. More than one of the pieces given by the Daly company at Toole's Theatre were from a country which has hitherto supplied little to our stage, and 'The Private Secretary,' which is taken from the German, is to be followed at the Globe by another adaptation by Mr. Hawtrey, from the same language.

THE St. James's reopened on Thursday with 'The Ironmaster.' This evening two other theatres follow suit, the Criterion reproducing 'Featherbrain,' and the Novelty giving a piece by Mr. Mortimer. The opening of the Opéra Comique by Mr. Harrington Baily with 'Nita's First' and 'Vice-Versa' is fixed for the following Saturday.

'A WET DAY,' a three-act farcical comedy by Mr. Walter Browne, first produced a few weeks ago at a morning performance at the Vaudeville, has been introduced into the regular bill at the Gaiety. So far as regards the piece itself, nothing has to be added to what has been said. The cast, which is altogether different, includes in the principal characters Miss E. Farren, Miss M. A. Victor, Miss Gilchrist, Mr. Elton, and Mr. Shine. Its rather broad fun elicited much laughter. Byron's burlesque 'Young Fra Diavolo' has been revived as an after-piece.

At a morning performance at the Crystal Palace on Thursday afternoon of 'She Stoops to Conquer' Mrs. Bernard Beere played Miss Hardcastle and Mr. C. Brookfield appeared for the first time as Tony Lumpkin. Mr. Conway as Young Marlow, Mr. H. Kemble as Mr. Hardcastle, Mr. George Barrett as Diggorry, and Miss M. A. Victor as Mrs. Hardcastle, were included in the cast.

THE Edinburgh Theatre Royal, which was destroyed by fire some time ago, is being rebuilt, and is intended to be ready for occupation in December.

M. CATULLE MENDES has completed a six-act drama in verse, entitled 'La Reine Fiammette,' which furnishes opportunity for elaborate spectacular treatment. There is some question of its production at the Odéon.

In spite of the experience of M. Nus, joint author with M. Arthur Arnould of 'Le Mari,' produced at the Odéon, the piece is far from a success. Scenes intended to be strong barely escaped derision.

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| 1840 | 30 | 1,000 | 1,844 | 2,844 | 84 15 5 | 1,984 10 0 | 1,621 0 0 | 0 |
| 1844 | 40 | 1,000 | 951 | 1,951 | 79 11 8 | 1,233 12 0 | 1,729 0 0 | 0 |
| 1849 | 30 | 1,000 | 689 | 1,689 | 77 16 10 | 853 16 0 | 1,404 0 0 | 0 |
| 1849 | 45 | 2,000 | 1,715 | 3,715 | 68 5 5 | 2,268 0 0 | 3,192 0 0 | 0 |
| 1850 | 30 | 500 | 367 | 867 | 68 19 0 | 320 6 0 | 583 0 0 | 0 |
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